

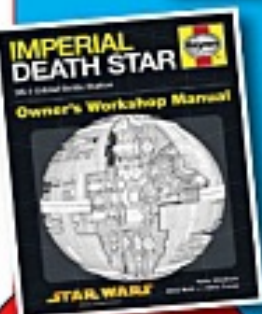
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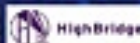
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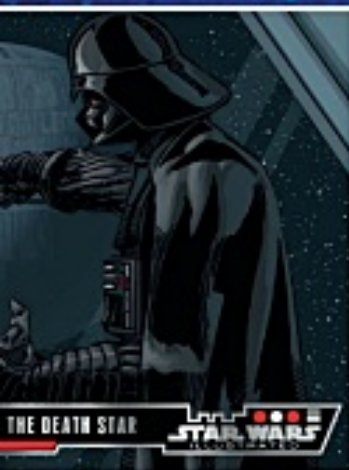
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FEATURES

20 LUCAS & FOSTER

An exclusive discussion about *Star Wars*' sequel novel!

26 ROLEPLAYING

The second part of our look at classic roleplaying games!

34 McCAIG & CHIANG

The artists discuss their time working on the prequels!

40 McQUARRIE COMPLETED!

An original Ralph McQuarrie sketch completed for the first time!

43 LANDO TALES

Author L. Neil Smith on the classic trilogy of Lando novels!

48 PRINCESS LEIA!

An all-new tale starring Alderaan's most famous daughter!

54 LORNE PETERSON

An interview with the visual effects and ILM veteran!

"YOU DON'T HAVE TO DO THIS TO IMPRESS ME." PRINCESS LEIA, *THE EMPIRE STRIKES BACK*

DEPARTMENTS

06 LAUNCH PAD

Exclusive news, and fun stuff from the *Star Wars* galaxy!

20 MY *STAR WARS*

The *Star Wars* artist Mike Mayhew on why he loves *Star Wars*!

29 ROGUES GALLERY

Insider salutes the noble warriors of Naboo!

72 CLASSIC MOMENT

Yoda faces Asajj Ventress in a confrontation on Rugosa!

78 RED FIVE

ILM's Howie Weed highlights five amazing aliens!



BLASTER

62 BOOKS

Star Wars Art: Concept leads our preview of the great titles to come this month!

65 COMICS

Ania Solo stars in *Star Wars Legacy* and we take another trip into *Wild Space*!

82 INCOMING

Gentle Giant showcases a new Yoda statue, plus wacky new *Star Wars* yo-yos!

74 BOUNTY HUNTERS

The fans who have met the stars of *Star Wars* share their experiences and photos!

78 BANTHA TRACKS

Insider celebrates the saga's most dedicated fans!

COVER STORY!

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EDITORIAL

Editor Jonathan Wilkins

Senior Editor Martin Eden

Art Editor Oz Browne

Editorial Assistant Tom Williams



LUCASFILM

Executive Editor J. W. Rinzler

Brand Communications Manager

Pablo Hidalgo

Image Archives Tina Mills, Stacey Leong

Matthew Azevedo, Shahana Alam

Art Director Troy Alders

Bantha Tracks Mary Franklin

Director of Publishing Carol Roeder

CONTRIBUTORS

Daniel Wallace, Leland Y. Chee,

Mark Newbold, James Burns,

Pablo Hidalgo, J. W. Rinzler, Michael Kogge,

Thomas G. Smith, Bryan Young, Jennifer

Heddie, Magali Villeneuve,

Mary Franklin, Neil Edwards

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TITAN MAGAZINES

Production Supervisors Kelly Fenlon

& Jackie Flock

Interim Production Controller Peter James

Art Director Oz Browne

Studio Manager Selina Juneja

Circulation Steve Tothill

Marketing Manager Ricky Clayton

Marketing Assistant Tara Felton

Advertising Manager Michelle Fairclimb

Advertising Assistant Sophie Pemberton

U.S. Advertising Manager Jeni Smith

Publishing Manager Darryl Tothill

Operations Director Leigh Baugh

Executive Director Vivian Cheung

Publisher Nick Landau

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For more info on advertising contact

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EDITOR'S WELCOME



"There is still good in him!"

—Luke Skywalker, *Star Wars: Episode VI Return of the Jedi*

Ask any member of the public to describe the character of Darth Vader and chances are they'll describe him as a villain. They might even go so far as to say he's the ultimate bad guy. And he is... Or is he?

As George Lucas's vision of the *Star Wars* saga has been revealed over the years, it's become gradually apparent that the Dark Lord of the Sith is considerably more complicated than he first seemed.

Consequently, we've asked some of the finest *Star Wars* authors if they see Vader as a hero or as a villain in order to explore the complexities of his character. Take a look on page 10, and then share your thoughts with us on Facebook or write in to the addresses to the left. We'll print your best thoughts and ideas!

It's an exciting and slightly frustrating experience being a *Star Wars* fan at the moment. There's the excitement about the new movies and a brand new TV show coming, but the frustration of there being scant news available.

Happily, all this will start to change next issue when we'll have an exclusive first chat with the team behind *Star Wars Rebels*! Until then...

May the Force be with you... Always.

Jonathan Wilkins
Jonathan Wilkins, Editor

CONTACT US

email to:
starwarsinsider@titanemail.com

visit us:
www.titanmagazines.com
www.titanmagazines.co.uk

write to us:

UNITED STATES

Star Wars Insider, Titan Magazines,
2819 Rosehill Lane, Aurora, IL, 60003,
U.S.A.

UNITED KINGDOM

Star Wars Insider, 144 Southwark Street
London SE1 0UP, U.K.

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THE LATEST UPDATES FROM THE STAR WARS UNIVERSE

REMEMBERING GILBERT TAYLOR

STAR WARS DIRECTOR OF PHOTOGRAPHY GILBERT TAYLOR DIES

Gilbert Taylor B.S.C., the cinematographer of the original *Star Wars* movie, passed away aged 99 on August 23, 2013.

Born April 12, 1914 in Bushey Heath, Hertfordshire, Taylor joined the Royal Air Force where he served for six years as an officer in the Royal Air Force Volunteer Reserve before becoming an operational cameraman filming the damage caused by British bombing raids during World War II. By 1948, he'd embarked upon a career in cinematography that spanned almost 50 years.

His filmography includes much-loved films such as *The Dam Busters* (1955), *Ice Cold in Alex* (1958), *The Beatles' A Hard Day's Night* (1964), Stanley Kubrick's *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* (1964), Alfred Hitchcock's *Frenzy* (1972), and *The Omen* (1976).

Interviewed in 2005, Taylor discussed his work on *Star Wars*:

"I am most happy to be remembered as the man who set the look for *Star Wars*. I wanted to give *Star Wars* a unique visual style that would distinguish it from other films in the science-fiction genre. I wanted *Star Wars* to have clarity, because I think space isn't out of focus. Also, I was mindful that there was an enormous amount of process work to be done in America with [John] Dykstra after we



"GILBERT'S WORK TRULY STANDS THE TEST OF TIME. HE WAS A TRUE EXPERT IN HIS CRAFT. GILBERT'S INSPIRED WORK WILL LIVE ON IN THE MANY FILMS HE CONTRIBUTED TO THROUGHOUT HIS LONG CAREER."—GEORGE LUCAS

had finished shooting in England, and a crisp result would help this process.

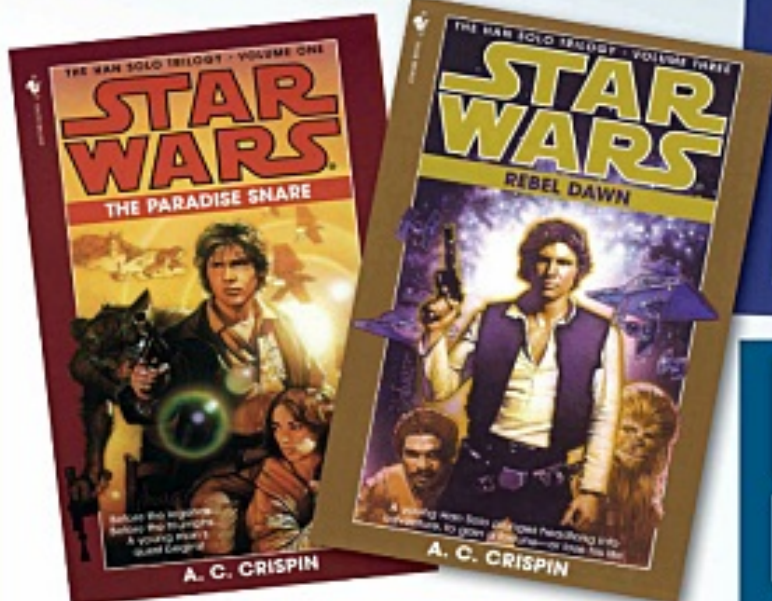
"I was honored to be awarded the Golden Globe from the American Academy of Science Fiction Fantasy and Horror Films for 1977 for my outstanding photography of *Star Wars*. I also received a B.S.C. award."

Post-*Star Wars*, Taylor worked on *Damien: Omen II* (1978), *Dracula* (1979), and *Flash Gordon* (1980). In 1996, he served as director of photography for scenes especially shot for *Star Wars: The Interactive Video Board Game*.

Below, from top: Gilbert Taylor in a rare moment of reflection on the *Star Wars* set; shooting R2-D2's journey through Tatooine.



FAREWELL, A.C. CRISPIN

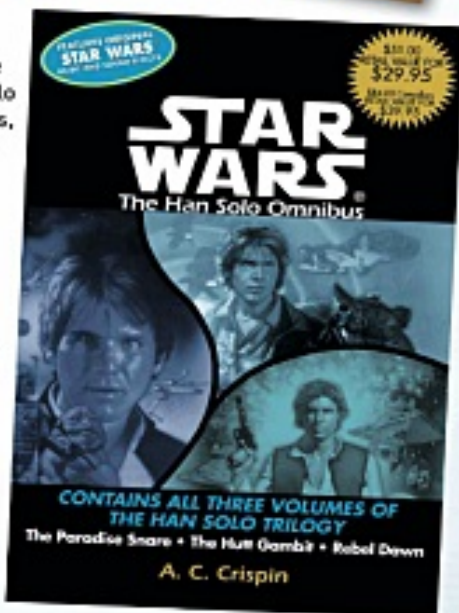


A. C. Crispin, author of the 1997 Han Solo trilogy novels, has passed following a protracted illness. A highly respected author, she posted a message to her many followers on Facebook explaining the severity of her illness just three days prior to her passing.

"I want to thank you all for your good wishes and prayers. I fear my condition is deteriorating. I am doing the best I can to be positive, but I probably don't have an awful lot of time left. I want you all to know that I am receiving excellent care and am surrounded by family and friends."

Her work included the Starbridge series, licenced titles such as *Star Trek*, *Pirates of the Caribbean*, *V. Zorro*, and the novelization of *Alien: Resurrection*. Her 1997 Han Solo trilogy: *The Paradise Snare*, *The Hutt Gambit*, and *Rebel Dawn* shed new light on the early career of the Corellian smuggler.

Our condolences go out to Ann's family, friends, and fans.



MOVIE UPDATE!

At an industry event in August, Daniel Mindel, the cinematographer for *Star Wars: Episode VII*, announced the next *Star Wars* movie will be shot on 35mm film, the preferred medium of director J.J. Abrams.

Meanwhile, Walt Disney Co. chief financial officer Jay Rasulo has confirmed to investors that one *Star Wars* trilogy film or spin off film would appear on the release schedule each year, starting with Episode VII in 2015.

A NEW HOPE!

Congratulations from all at *Star Wars Insider* to George Lucas and his wife, Mellody Hobson, on the birth of their first child, Everest Hobson Lucas. We feel the Force is strong with this one!



CONGRATULATIONS!

STAR WARS ALUMNUS MARRIES IN STYLE!

The Force came to Toronto's Hunt Club in July when *Star Wars*' Academy Award-winning set dresser and second unit director Roger Christian married PR and events guru Lina Dhingra.

The wedding—a fusion of British ceremonial aspects and a full-on Indian Pheera [fire] ceremony—would not have looked out of place in Episode I's Theed Palace! Post-ceremony, Roger and Lina were escorted into a dinner reception by stormtroopers from the 501st Legion.

Star Wars crew at the ceremony included Bill Harman, who built the very first wooden mock-up R2-D2; Roger Christian's daughter Camille, who worked on *The Phantom Menace* as a craft service assistant serving sandwiches to cast and crew; and Roger's son Thomas, who was Best Man. Thomas was a driver on *The Phantom Menace* set, chauffeuring Ewan McGregor around Leavesden Studios in a golf cart, and mentoring young Anakin Skywalker, Jake Lloyd. He even doubled Natalie Portman's arm when Christian had to shoot an over-the-shoulder shot of Queen Amidala when the actress wasn't available.

"We even had Artoo-Detoo cupcakes along with an exotic 'peacock' cake to reflect the wedding theme," says Lina, the radiant bride. "A beautiful wedding was shared by all!"



Opposite page, from top: Roger Christian poses with his wife, Lina, and their guests at their wedding in July! The kids holding light sabers were ushers; and the participation of the dance troupe Divine Heritage Artistry meant it was Hollywood meets Bollywood!



STAR WARS PINBALL: BALANCE OF THE FORCE IS COMING SOON!

Star Wars Pinball: Balance of the Force arrives with three all-new pinball tables! Experience the power of the dark side with a special Darth Vader tribute table or celebrate 30 years of Episode VI with a *Return of the Jedi* table. You can even take flight with the Rebel Alliance or the Galactic Empire Armada in space battles, completing missions to rise in the Starfighter fleet.

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STAR WARS FRAMES

The wonderful deluxe book featuring high-quality images from the first six *Star Wars* movies is now available in a trade edition!



HOW TO SPEAK DROID WITH R2-D2

From Abrams, the makers of *How to Speak Wookiee*, the definitive guide for anyone who wants to hold a conversation with an astromech!



LEGO STAR WARS: THE YODA CHRONICLES

We loved the two *LEGO Star Wars* animated specials *The Phantom Clone* and *Menace of the Sith*, and both feature on DVD in a Walmart exclusive!





Darth Vader art by Brian Rodd

Darth Vader

VICTIM OR VILLAIN?

IT'S BEEN 30 YEARS SINCE DARTH VADER DIED ABOARD THE DEATH STAR. WE ASKED SOME TOP *STAR WARS* CREATORS IF THE DARK LORD IS AS EVIL AS HE SEEMS—OR IF VADER IS, IN FACT, THE TRUE HERO OF THE *STAR WARS* SAGA...



THE EXPERTS!

TIMOTHY ZAHN — Author of the first post-*Return of the Jedi* novel, *Heir to the Empire*, and more recently the instant classic, *Scoundrels*

AARON ALLSTON — Author of the acclaimed *X-Wing* series and co-author of the *Fate of the Jedi* novels

JOHN JACKSON MILLER — Author of *Knights of the Old Republic*, *Knight Errant* and the current smash, *Kenobi*

CHRISTIE GOLDEN — Co-author of the *Fate of the Jedi* series

MICHAEL REAVES — Author of several *Star Wars* novels, including *Darth Maul: Shadow Hunter*, and the co-authored *Death Star* and *The Last Jedi*

MAYA KAATHRYN BOHNHOFF — Co-author of *Shadow Games* and *The Last Jedi*

DOUGLAS WHEATLEY — Artist behind the comic book adaptation of *Revenge of the Sith* and *Star Wars: Purge*

KEVIN HEARNE — Author of the upcoming yet-to-be titled installment in the *Star Wars: Empire and Rebellion* series

RYDER WINDHAM — Author of over 50 *Star Wars* books, including *Star Wars: Death Star Owner's Technical Manual*

JOE SCHREIBER — Author of *Star Wars: Death Troopers*, *Star Wars: Red Harvest*, and the upcoming *Star Wars: Maul: Lockdown* due January 2014

Is Darth Vader really a bad guy or a victim of tragic circumstance?



TIMOTHY ZAHN

He's certainly a victim, in as much as he was enslaved as a child, fought through a terrible war, and was manipulated by pretty much everyone he held dear (though to be fair, sometimes that manipulation wasn't deliberate). However, none of that relieves him of the responsibility to make the right moral decisions. His past may have made his perspective murkier and those decisions more difficult, but he still must accept accountability for his actions.

AARON ALLSTON

He's both. Clearly, circumstances helped turn him toward a tragic destiny. But he also made "bad guy" decisions. He found and embraced justifications for genuinely evil actions. (He may have felt he was being altruistic in his desire to save Shmi, then Padmé, but it was actually selfishness on his part, an unwillingness to suffer loss, that led to outrage after outrage.) Regardless of the amount of sympathy his circumstances generate for him, that's a villainous trait.

JOHN JACKSON MILLER

I think he's definitely responsible for many of the things that went wrong in his life. After his release from the bondage of slavery, he became convinced of his own uniqueness and infallibility—a point of view that, regrettably, I think the Jedi Order encouraged, wittingly or not. A lot of my writings on the Order—particularly in the *Knights of the Old Republic* graphic novels—get into how hubris is the Jedi's great failing. It's hard to be set above all other mortals without losing perspective. But while some other Jedi worked very hard to cope with that problem, Anakin rarely tried to restrain himself, usually taking the easiest path his powers made available to him. Because he could do something, he often did—and this is what led to lapses in judgment when tragic circumstances did arise, such as the Tusken Raiders kidnapping his mother.

His grief and anger then was natural and

human—but his decision to go out alone lay rooted in his arrogance: his confidence in his own powers and his own ability to set things right. Had he recognized the danger his emotionally compromised state represented and sought the help of Padmé or others, it might have resulted in a much different end. But that wasn't Anakin's way.

CHRISTIE GOLDEN

I have to say "None of the above" or more precisely: a combination of both. I think that his actions were the result of a unique combination of personality, history, and circumstances. Others with Anakin's gifts might well have succumbed to the dark side sooner; still others would have been able to resist its seduction. He was flawed, as all beings are flawed, and in such a fashion that he made choices that led, inexorably, to his fall. Not a victim—but not an evil person either.

MICHAEL REAVES

Both. We don't know much about his years in the Jedi Temple, but we can assume, from what we've learned of the way the rest of the younglings and Padawans

were treated, that they were all pretty much victims of benign neglect and indifference. This doesn't mean that their needs weren't met, or that they weren't treated with respect, even kindness and fondness, but they seem to be treated that way largely as a group. Despite the pairing of Jedi Knight and Padawan, there was little attention given to individuation. Puberty no doubt complicated things to a much bigger degree, and so the kids were largely left to figure out themselves how to deal with each other. That said, it's also known that Anakin Skywalker was by temperament a loner, who didn't play well with others.





Opposite page:
Anakin Skywalker: Will he save the galaxy, or destroy it?

This page, clockwise from left: Shmi Skywalker, whose enslavement and ultimate fate prove to be crucial to Anakin's turn to the dark side; Anakin's fateful meeting with the Jedi Council; the young Anakin, before events and his own demons conspire to change him.

"Anakin Skywalker was by temperament a loner, who didn't play well with others." —Michael Reaves

MAYA KAATHRYN BOHNHOFF

He's both. In any life, a person is given a set of circumstances which they react to. Anakin Skywalker's circumstances—from his childhood as a slave, to the loss of his mother—were tragic, but his reactions to these things were his choice. His response to most things that ran counter to his wishes was anger, and he looked for someone to blame for his situation. Once a person or group was targeted for blame, Anakin set out with single-minded will to destroy them. Tusken Raiders, Jedi (in the *Coruscant Nights* books, Jax Pavan, a fellow Jedi), even the woman he supposedly loved were blamed and targeted for destruction.

And that's what makes Darth Vader a "bad guy"—his penchant for acting selfishly, driven by anger, and then blaming the disastrous results on someone else. This,

oddly, makes him a sort of darker version of Han "Not My Fault" Solo—whose childhood was about as unpleasant as Anakin's. The difference—Han's deft dodging of fault did not cause him to foist blame onto someone else or to try to wipe out those he felt were responsible for his misery. Anakin ever and always made his anger, misery, and heartbreak someone else's fault.

DOUGLAS WHEATLEY

Tragic circumstance. Anakin was being manipulated by both the Sith and the Jedi, caught in the middle of a galactic tug of war for power and there was incredible pressure on him due to his status "as the one who would bring balance to the Force."

RYDER WINDHAM

I think most *Star Wars* fans would agree that Anakin became Darth Vader by way of

circumstances, Palpatine's manipulations, and his own decisions.

KEVIN HEARNE

He's a truly bad guy in my view. Many other people lose their mothers and wives, but don't conclude that the only way to make it all better is to kill lots of people. We can feel his pain—anybody who's lost someone close to them has an idea of the emotions he's feeling—but we can't excuse him for his choices. He embraced the dark side.

JOE SCHREIBER

It's a fascinating and relevant question. I don't know how much anybody else is commenting on the issue, but I'm pretty sure he falls soundly on the "villain" side of the fence. The whole "victim of tragic circumstance" angle isn't particularly helpful or compelling once we realize that we all carry a deep seed of villainy inside us—and viewing ourselves solely in the context of victims of worldly circumstance is dangerously close to self-pity. On the positive side, I'd like to believe that nobody (even Vader himself) is beyond the ultimate reach of forgiveness, redemption... dare I say grace?

Who is really to blame for the tragedy of Darth Vader? Anakin, Obi-Wan Kenobi, the Jedi, or Palpatine?



TIMOTHY ZAHN

I think there's more than enough blame to go around. The Jedi should have realized they were forcing Anakin into a position where he felt he was betraying a friend and they should have found a different approach. Obi-Wan should have made it clear to Anakin that if his investigation showed that Palpatine wasn't scheming to take over the Republic, the Council would back off. Palpatine shouldn't have—never mind; Palpatine was trying to manipulate him.

And Anakin himself... well, in retrospect he probably should have reached out to the people he still trusted, Padmé and Obi-Wan, and expressed his fears and anger. Maybe it would have provided some fresh perspective and helpful advice. Unfortunately, by the time he got the Council's marching orders, it was probably too late for him to even consider doing something like that.

AARON ALLSTON

They all are. I suspect that Anakin lacked empathy—perhaps as a persistent characteristic of his fear of loss. He might not wish to connect emotionally with someone he might/must ultimately lose. But lack of empathy causes people to do cruel things without thought or reservation. Not every Tusken Raider Anakin killed was necessarily guilty of harming Shmi... but they all ended up identically dead.

Obi-Wan was a parent surrogate for Anakin, but was terrible at it. He tried to instruct Anakin in the austere, objective Jedi way, but didn't notice

that Anakin did not have a foundation of humanity on which a conscience and good decision-making are based. Obi-Wan looked on Anakin as a brother... but Anakin needed a father. And there was no father.

The Jedi of that era were a monastic order made up of people who had largely left the world of passions and other lesser concerns behind. They were therefore unprepared to deal with, to guide, someone who was deeply mired in that world.

And Palpatine was just being Palpatine. It was in his nature to isolate, to twist, and to corrupt. Anakin didn't stand a chance.

So they were all responsible. But Anakin was ultimately responsible, because at every stage of his process of corruption, he could have chosen to say "enough"—to suffer loss or even to die rather than to perpetuate the tragedy he was living.

JOHN JACKSON MILLER

Anakin, Palpatine put temptations in his way—and the Jedi did, too. Not just in training him; by accepting him into their order, they gave him great influence over others, which he too happily accepted. So neither is faultless, although the Jedi's problem was negligence, compared to Palpatine's malice. But Anakin is ultimately the one who acted, here. He could have turned back.

The *Kenobi* novel finds Obi-Wan asking this same question, by the way—worrying over what his culpability was, and whether he could have done anything different. It also shows Obi-Wan giving others who have gone wrong every chance to turn back before it's too late. He cannot save someone who won't be saved, but he refuses to let it happen solely on account of his not lending help and the opportunity at every turn.

CHRISTIE GOLDEN

I think Sidious/Palpatine and Anakin were co-creators in what was to become Darth Vader. Anakin would not have fallen without the specific temptations offered by Palpatine; Sidious would not have been able to corrupt Anakin if Anakin were not flawed in exactly that particular manner.

MAYA KAATHRYN BOHNHOFF

No matter how I look at it, I find it hard to blame Obi-Wan or the Jedi. Of course, they could have saved everyone a lot of grief if they'd bought Anakin's mom out of slavery, too, but that was a writer's decision, not a natural outcome of anything in the world or the characters. The Jedi clearly had enough material resources to free Mom; they didn't because her death would later serve as a catalyst for Anakin's turning to the dark side,





Opposite page: Obi-Wan and Anakin engage in a fight that will alter Anakin's destiny forever.

Clockwise, from far left: Darth Sidious, a crucial player in Anakin's fall—but is he totally to blame? Padmé and Anakin: A dangerous romance? Mace Windu, never Anakin's closest ally.

which is why I say that it was a writer's decision, not a character's decision.

So rather than step beyond the proscenium (or the silver screen, in this case), I'd say the Jedi aren't "to blame." Did they keep Anakin from doing or having what he wanted? Yeah, they did. But what he wanted wasn't necessarily good for anyone—not even Anakin Skywalker. Padmé also tried to keep Anakin from doing things that were ill-conceived, but it's hard to blame her for anything but exercising poor judgment in choosing a mate.

So, who's to blame?

I think the parties most responsible for Anakin becoming Darth Vader are Anakin himself and Palpatine.

Whatever negative effect the Jedi (including Obi-Wan) had on Anakin, it was not intentional cruelty or motivated by selfishness. Palpatine, on the other hand, manipulated Anakin (and everyone else around him) with nothing but selfish and cruel intent. In fact, from Palpatine's perspective, this is not about blame at all, but about who gets to take credit for crafting Darth Vader from the raw clay of Anakin Skywalker.

DOUGLAS WHEATLEY

The Jedi, and Sidious, had a significant influence on Anakin. Yoda mentions in Episode III that the Jedi were not meant to be generals in a war and are acting

outside of their former roles in the galaxy and that this path is a dangerous one.

Anakin pleads with Mace Windu to bring Palpatine to trial, clearly doing his best to adhere to the Jedi principles. Master Windu answers Anakin during his struggle with Palpatine, telling him that "he is too dangerous to remain alive" which is exactly what Palpatine said to Anakin during his battle with Count Dooku. Coincidence, or was this an indication that the Jedi Order

had lost their focus, lost their way due to the manipulation of the Sith and were out of balance with the Force?

That said, Anakin made his own decisions, and what is man who can't be measured by his own actions? Luke made a different decision under similar circumstances, and in that decision, he helped to restore his father... Anakin made Darth Vader tragic.

"Obi-Wan looked on Anakin as a brother... but Anakin needed a father." —Naron Alston



RYDER WINDHAM

It's all George Lucas's fault. Okay, seriously, many characters played significant roles in shaping Anakin for better or worse, everyone from Tatooine slavers and Tusken Raiders to the Jedi and Padmé Amidala. It's easy

to blame Sidious/Palpatine for being the villain who lured Anakin to the dark side, but consider that Anakin never would have met Palpatine if Qui-Gon Jinn had just left him on Tatooine. Everyone who had an emotional impact on Anakin could be blamed for some part in his tragedy.

KEVIN HEARNE

Anakin can blame no one but himself. We may not get to choose the circumstances of our lives, but we are always free to choose how to react. Luke reacts to the trap Admiral Ackbar so helpfully pointed out by rejecting fear and anger; Anakin reacts to his personal tragedies with unholy killing sprees.

Can he truly be redeemed given the atrocities committed: The murder of the younglings, the destruction of Alderaan, torturing Leia, the purge, and his other murderous acts?



TIMOTHY ZAHN

I think redemption is always possible. In Anakin's case, I would argue that he was officially redeemed, at least as far as the Force was concerned (however the Force judges these things), since he was back to being a Jedi in Luke's spirit vision on Endor.

However, redemption doesn't mean that the consequences of his actions are simply wiped clean. Had he survived Endor, there would necessarily have been a trial, where Vader would have been called to account for his actions. On some things he could plead severe emotional stress (the killing of the Tusken Raiders) or deliberate manipulation of the facts (the killing of a clearly berserk Mace Windu as he tried to assassinate the Chancellor). Others, like the slaughter of the younglings, aren't so easily dismissed.

Had he survived, perhaps we'd have seen the pitiable image of Vader humbly and uncomplainingly accepting execution, imprisonment, or exile. Or maybe he would have spent the rest of his life traveling the galaxy, going to the families of each of his victims to confess his actions and ask their forgiveness. A broken, haunted, but determined man, alone on his final mission ...

AARON ALLSTON

I think every author will have his or her own answer as to whether Vader should have been redeemable. If I were in charge of the Star Wars universe, I'd say no—I'd say that saving Luke at the end was just one more example of Anakin being unwilling to experience loss, that no actual redemption took place.

But it's not my universe. It is, or at least was, George Lucas', and he decided long ago that Anakin was redeemable, and that he was redeemed. I accept that. So, yes, Anakin/Vader was redeemed. Period.

Still, to this day, when people tell me, "Luke redeemed Darth Vader," I ask in turn, "Yeah? What did Luke get for him?"

JOHN JACKSON MILLER

I don't think he can completely redeem himself, but that ties into my sense of



AUTHOR JASON FRY ON VADER

"Like all villains who are more than cardboard, Vader's both villain and victim. He's a mass-murderer on an unimaginable scale, but we can see how he got there—he was used and led astray (by both the Sith and the Jedi) and then lashed out in a fury and made awful choices. Which is interesting to me on a character level, but also because it points to the deep strangeness that's everywhere in *Star Wars*, if you care to look. Like all great mythic journeys, *Star Wars* offers iconic storytelling and classic character roles along with a shadowy, queasy ambiguity. You wouldn't set out to create a saga whose central character is an emotionally stunted war criminal who arose from a virgin birth, but here we are—and it's a fascinating place to be."

"Had he survived, perhaps we'd have seen the pitiable image of Vader humbly and uncomplainingly accepting execution, imprisonment, or exile."

—Timothy Zahn

what the term means. And it means different things in different philosophies. Some believe that the simple act of rejecting temptation brings on redemption; others demand more. I wouldn't try to suggest which one should apply: If anything, we'd want to know what the Jedi view on redemption is.

But if you stick to the classical English definition of the word, redemption is a

"purchasing back"—in this case, from captivity. Under this thinking, it's actually Luke whose selfless act to reach Anakin redeems him and frees his father from the captivity of evil. That's the redemption that leaves Vader free to act, and he chooses the side of right. A religious person might say Luke redeemed Vader so that he could begin his atonement—a process that began with overthrowing the Emperor.



Left: The tragic consequences of Anakin's fall from grace as the Jedi are brutally extinguished.

Above left: Anakin redeemed... but can he be forgiven?

Above right: Darth Vader forces Leia to watch the destruction of her home planet and her people.

Had Anakin lived longer, I'd expect his atonement would've continued until the day he died. Nothing he would ever be able to do would put things right, but precisely balancing the ledger isn't what atonement's about. This is something *Kenobi* touches on: You can't undo the past. Your life, at that point, is about what you can do for the future.

CHRISTIE GOLDEN

I think so. A truly remorseful heart must be forgiven by something as benevolent and loving as the light side of the Force. And it could be argued that in saving Luke, who went on to do so much for the galaxy, Vader even made reparation.

MAYA KAATHRYN BOHNHOFF

I suppose the answer to this depends on one's view of the universe and the nature of the Force. In my more charitable moments, I understand the idea at the core of real-world religion that redemption is possible for anyone who

seeks it and is willing to sacrifice themselves to undo or at least redress the evil they've done.

In that view, the soul that is Anakin Skywalker can be redeemed if he comes to a realization of the full enormity of his actions, regrets them to the bottom of his soul, perhaps begs forgiveness of the appropriate parties, and does whatever he can to redress those wrongs. In other words, if there's a sea-change in his purpose: instead of pursuing the dark goal of enslaving others, he ultimately helps free them, even at the price of his own mortal life.

Now, it could be argued that he didn't do enough, but destroying Palpatine and saving the one person he knew was capable of rekindling the Jedi Order really accomplished a great deal. It changed the flow of history and saved the galaxy from certain enslavement. Besides, Anakin is now a Force spirit, so who knows the amount of good he might accomplish. No, really, who knows?

Of course, this raises the question: in the *Galaxy Far, Far Away*, who decides whether Vader's turnaround and sacrifice is enough to redeem him? And that, in turn, takes us back to the beginning of my answer—it depends on one's view of the universe and the nature of the Force.

KEVIN HEARNE

I don't think so. Destroying the Emperor wasn't noble of Vader. In fact, that "rebellion" merely followed the pattern he had already established: Threaten or harm someone close to him, and he will slay you.

DOUGLAS WHEATLEY

Vader made a crucial decision to destroy the Emperor; he saw his error and recognized what needed to be done and knowingly sacrificed himself, in the end, he stepped over the median from dark to light, and breathed his last breath as a free man.

In our society, we will punish a person for a past wrong, regardless of how that person conducts themselves in the present. He must pay his debt to society, right? This scenario begs the question; what is the result that we as a people are after—punishment or a change of character? I think for George, in his galaxy, decided change was enough for redemption.

RYDER WINDHAM

Because Anakin's spiritual form appears alongside the spirits of Obi-Wan and Yoda at the end of *Return of the Jedi*, we can assume he redeemed himself by some Jedi standard. But you're essentially asking if Vader deserved to be redeemed. Consider the scope of Vader's atrocities, then ask... Even though he ultimately chose to sacrifice himself to kill the Emperor and save his own son, do you forgive him? And do you think a reasonable judge and jury would let him walk? ☹️

EXPANDED

Special thanks to Erich Schoeneweiss, Shelly Shapiro, and Frank Parisi for their assistance in preparing this article.

UNIVERSE

MY STAR WARS

MIKE MAYHEW HAS DRAWN FOR BOTH DC COMICS AND MARVEL, BUT HIS LATEST CHALLENGE IS TO REALIZE DARK HORSE'S COMIC BOOK ADAPTATION OF GEORGE LUCAS'S ORIGINAL ROUGH DRAFT SCREENPLAY OF *THE STAR WARS*! INTERVIEW BY JONATHAN WILKINS

Who is your favorite character?
Darth Vader.

What is your favorite *Star Wars* movie?
The Empire Strikes Back, with *Star Wars* a close second. Did they make any others?



What is your most treasured *Star Wars* possession?
My most treasured *Star Wars* possession is my action figure collection. I have a couple of the vinyl action figure cases full of them, as well as the Darth Vader head case.



Luke or Han?
Han.





Which is your favorite scene?
When Vader reveals he is Luke's father.



Padmé
or Leia?
I like both!



Do you have any favorite *Star Wars* comics?

My favorites are:

The *Star Wars* movie adaptation with art by Howard Chaykin, *Star Wars* #11-54 with art by Carmine Infantino and Terry Austin (above right). At eight and nine years old, that was my *Justice League* and *Avengers*. Incredibly dynamic and rich comic art. *Star Wars* #38 with art by Michael Golden (below left).

And the movie adaptation of *The Empire Strikes Back* with art by Al Williamson (top left).

I also really like Cam Kennedy's *Dark Empire* art (below right)!



EXPANDED

The *Star Wars* is out now.
Visit Mike Mayhew's website at
www.mikemayhewstudio.com

UNIVERSE

THE CONVERSATION

GEORGE LUCAS AND ALAN DEAN FOSTER DISCUSS THE STORY OF WHAT WOULD BECOME *SPLINTER OF THE MIND'S EYE*—AND THUS REVEAL A FASCINATING GLIMPSE INTO LUCAS'S CREATIVE MIND MANY MONTHS BEFORE THE HUGE SUCCESS OF *STAR WARS* WOULD CHANGE THE WORLD... WORDS: J. W. RINZLER

Attendees: GEORGE LUCAS, ALAN DEAN FOSTER, and Lucasfilm vice president of marketing and merchandising CHARLES LIPPINCOTT

On October 13, 1976, George Lucas sat down with Alan Dean Foster to discuss Foster's second *Star Wars* book. Foster had already ghostwritten the *Star Wars* novelization, which was to be published later that year under George Lucas's name. At the time of their conversation, Lucas was still recovering from his difficult shoot in Tunisia and England—and from the horror of discovering, upon his return, that his effects facility had made very little progress in his absence; Industrial Light & Magic was not off to a good start and had only a few months left to finish the film. Lucas had a lot on his plate, between editing, looping, overseeing ILM, and planning pickups for what he didn't capture during principal photography.

From Lucas's point of view, he would be lucky if his film made its money back. In fact, things looked decidedly grim for the future of his galaxy, which he'd spent a lot of time and effort willing into existence. Consequently this first brainstorming session would indicate that Lucas was thinking of using Foster's second novel as a blueprint for a possible sequel to *Star Wars*. It would be a lower-budget affair, which may be why Lucas starts out the conversation by moving most of the story's action to a planet surface; this film would have fewer visual effects. But Lucas was already determined to continue the life of his characters. Given Lucas's state of mind at this juncture, however—he'd almost had a heart attack not long before—it's more than likely that Lucas was simply hedging his bets.

Nevertheless, their conversation opens a window into Lucas's mindset at the time, and a few things become clear. For example, Lucas thought that Darth Vader was a relatively weak villain, that Leia could run off with a Wookiee and be killed off, possibly, and Luke could become more like James Bond. Remember: This is before James Earl Jones came in and did the voice for the Sith Lord. That would change his persona quite a bit—as would sound designer Ben Burtt's sound effects.

After the film's immense success—a big surprise to everyone—Lucas would opt to re-think the sequel. He'd had a lot more time to mull things over and many things had changed, notably Harrison Ford's decision to reprise his role as Han Solo.

The following is the first of a two-part transcription of their conversation:

THE JEDI WHO FELL TO EARTH?

George Lucas (GL): One remaining thing that I want to cope with is putting the whole thing on the scale of a Western, making the whole thing work as a Western—more of a Sergio Leone Western. It can go more into the middle of nowhere where these really slimy creatures live. Essentially, space can be boring. And I would like to get much more into the *Seven Voyages of Sinbad* [type of thing]. Now we've established the space fantasy, we can move it away from that.

"ESSENTIALLY, SPACE CAN BE BORING... NOW WE'VE ESTABLISHED THE SPACE FANTASY, WE CAN MOVE AWAY FROM THAT."
—GEORGE LUCAS.

We're getting down now onto earth and can make it in a different way. It's getting down to something much more like on Mars, so you're running around in a strange world. And we can make Luke much more of a warrior. I'd like to have Luke going on some kind of mission, something to do with the primary plot. He has to deliver the syrup or whatever, something that depends on his getting somewhere. He takes off in his little fighter and he crashes on this planet.

Alan Dean Foster (ADF): Are you giving him an X-wing or a Y-wing?

GL: We can get him an X-wing.

ADF: Is there a Wookiee in this?

GL: We could have a Wookiee.

ADF: I think if you stick him on a desert planet, it would be an awfully funny spot

EXCLUSIVE



for a Wookiee. He'd be sweating like crazy.

GL: Well, the original idea [in the rough draft script from 1974] was to have a whole colony of Wookiees. But it does get a little much. There's something attractive about not just having one, but a couple.

One thing is that I'd like to make a new robot. I would like to design a totally mechanical little robot. Before shooting the film, there was no research done at all. Nobody even thought of saying, "Well let's go see a real robot." So I think, now, having been through it once, the essential idea is to try to go with a real robot. I think given the right amount of preparation and research we could make a very interesting little robot.

ADF: What about two of them? An evil one and a good one? You could do all kinds of things, have them fighting each other.

GL: That's possible. One thing that I have to cope with is that it is a sequel. We have two main characters here [C-3PO and R2-D2] that you can't really ignore. I have to go with them in some way. I either have to get rid of them or explain them away or use them. I thought it might be cute to have Artoo just the way he is and then have a little one so that Artoo becomes a sort of big brother and has the little one always hanging around. He's a little antagonist who's sort of bugging Artoo all of the time.

Let's put in, for the time being, that we have Artoo back and we have a third one, a littler one who can be an interesting adjunct.

THE CRYSTAL CONNECTION

ADF: What about if they are looking for something that supposedly magnifies the Force? Which would also explain what Vader and Tarkin are doing running around this same desert world [sic: Lucas hadn't told Foster yet about his decision to kill off Tarkin].

GL: That was one of the ideas in one of the earlier scripts, which was the kyber [sic] crystal: a crystal that amplifies the Force. The whole point of the movie, originally, was that they were trying to get the crystal. The crystal was in the robot and they were trying to get it. Luke was trying



Above: In a humorous moment, Lucas once thought that Leia and Chewbacca's relationship could have taken an unexpected turn. Opposite page: Luke Skywalker: A cool James Bond-esque figure in the sequel.

"LUKE'S FOUGHT A FEW MORE WARS, KILLED A FEW MORE PEOPLE."—GEORGE LUCAS

to get the crystal back to Ben, who needed it. But something like that is a good—

ADF: Well, it gives Luke something to look for on the planet and it gives a reason for Vader and Tarkin to be there.

GL: I'd like to put a time jump in there of about four or five years from the end of the film. During those years, Luke really grows as a warrior. He has become much tougher. We can even assume that he's had a couple of battles. He's a little more seasoned and a little harder. He's a much tougher guy than he was in the beginning, where he was a goofy kid. That's the transition I wanted to make in the first

movie, but I couldn't make it, primarily because there wasn't enough time to make that much of a bend in his character. So I'd like to make a dissolve in his character, make it a few more years later, with him having fought a few more wars, killed a few more people, become a little sharper, got cheated a few more times, and become a much more worldly character.

ADF: I think you can do that to a certain extent. But I don't think you can make him over. One of the things that's so attractive about Luke is that anybody who ever felt like a klutz in high school watching the football players run around can identify with him. You can't make him over into Clint Eastwood. You can't identify with Clint Eastwood. Clint Eastwood, even though he's the hero in the film, I have no sympathy for him whatsoever. If he got shot at the end of the film, I wouldn't be particularly upset, whereas I would with Luke. Now, Luke has all kinds of reasons already for turning into a tougher character. The baptism of fire and running around with the X-wing and the fact that his parents were killed [sic], which is crucial.

GL: Luke is an agent for the Rebellion, he's a fighter, much more of a hero. He's also much more worldly. We can try to turn that page a little bit. I think it would be a good thing and I'd like to see him grow.

ADF: That's the idea, of course. Given what he learned from Ben and that he was taught by Ben, he grew up to become like Ben, not Clint Eastwood. He's tough, but he still has some vulnerability that everyone can identify with. He's not a hired savage.

GL: We can do his bar scene. The kind of scene where he walks in and the guy says all these terrible things and somebody pulls a gun and Luke gets to [show his stuff.] It's like when you watch James Bond films, we find out this guy is an assassin ready to kill him. Bond knows it and we know it. And we are asking why he's getting into the car if he knows it [as in *Dr. No*]. But it's the bravado. We realize this is a guy who is so good and so cool that he can see the trap, walk into it and come out on top.



LEIA'S CHOICE

ADF: It would be very interesting if Leia showed up on this same planet.

GL: One of the things I thought of is a crash... So they crash together. Or she was already there and she was captured, and he is coming and looking for her, and he crashes... or maybe she was visiting a distant cousin.

ADF: She's already there on a mission of her own and they run into each other; she's incognito, not wearing her princess robes and all of that, and then they run into each other and he doesn't know what she's doing and she doesn't know what he's doing. Maybe they're into the same thing. But we don't know at this point so we can set up a very interesting relationship with her still being very courteous and only Luke has changed. It's a different Luke now and we can have them play off of each other.

GL: Well, we either have them come together or crash together. It's the kind of thing where she went somewhere on a mission, a diplomatic thing to set something up, very sort of underground-y kind of thing with strange people on the planet and she's hasn't been heard from since, so Luke wonders what's happened to her.

ADF: Then you don't use her as much because you can't find her.

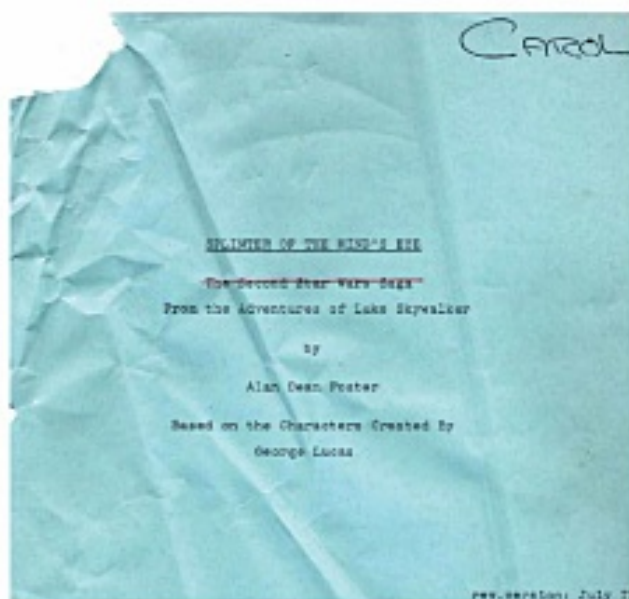
GL: Well, he can find her instantly. I mean you've got them both there on the planet. And you have finding her be 25 percent of the script. The rest is another adventure that develops out of this.

I'm still willing to kick things around. Part of it is this relationship, which is, how far have they gone together. We've left them in a very neutral position. We left them where she can run off. Obviously Han is the one who is really hustling. But we don't know at this point which one she picks. So the one thing we can do is answer that question. Obviously, we get into a rough situation if she picked Han. At the end of the first picture they're all standing there wondering whether she and Han will go off into the spaceship and she sort of hangs out with him for a while, and obviously puts Luke out.

ADF: The point is at the end of the picture, the impression I get—and I still am an outsider to the film—is that the princess is

the princess and she doesn't take anybody. It leaves Luke feeling disappointed because he was interested in her, but she is completely unattainable at the end of the picture. She's just as divorced [from Luke and Han] as the other generals standing up there in the throne room. But Luke is not; Luke wants her. That's the impression I get. When she's standing up there hanging his medallion around him, she doesn't try to kiss him or anything.

GL: Well, another thing we could do is to go one step beyond the simple and move into the love story plot, where you have them kind of vying for each other. She is a sly little snappy kind of girl and he's sort of liking her, and in the process of the movie, about one or two thirds of the way



through, they fall in love and have a wonderful relationship and in the end she gets killed. It's one of those tweaked ideas, but it's one of those things that works. What I wanted to do when we were shooting the other movie is have the princess run off with the Wookiee. But it sounds perverted.

Charles Lippincott (CL): I think that somebody else has got to be killed.

GL: I wouldn't mind killing her off.

WHO'S THE PAWN AND WHO'S THE MASTER?

GL: The other thing that we haven't dealt with is Darth Vader. But Darth Vader himself, as we discovered in this picture, tends to be pushy; he's not strong enough as the villain to hold the villain role. He

doesn't have the persona that you need. You really need a Cushing guy, a really slimy, ugly...

CL: What about if you unveiled him, unmasked him? Since he isn't strong enough to hold up. Unmasked him and started building up a new villain who could continue into the next?

GL: That's an idea.

ADF: A *Phantom of the Opera* scene right there. People will be curious...

GL: Well, we had an interesting idea, which we sort of liked but we didn't do it. Somebody thought we were going to take the hood off of Vader and there was going to be Peter Cushing, this shriveled up old man inside this giant suit. A little of *The Wizard of Oz* idea. That was a fairly interesting idea. The one thing about that, though: Darth Vader is good as he is a real menace. It's just good to have that guy who you love to hate there. So if you use Darth Vader, fine. Or the bad guy is his agent on the planet. It's the local governor, it's the local whoever that Darth Vader is using to find the crystal or whatever he needs....

When you wrote the novelization, you pointed out that Vader was just using Tarkin for whatever reasons. In a way we set up Vader as the pawn. The trouble is [Vader] appears to be the pawn, but Tarkin is the pawn. In the end, it's reversed: Vader appears to be following Tarkin around, but in reality, it's reversed.

ADF: I always thought of Vader as the behind-the-scenes manipulator. I'm not sure of his motives, or what he is, or what he is after, except that he is after evil on a grand scale. Maybe if we kept him that way, didn't unmask him...

GL: We know now that Luke is one of the few white knights, working for the Light Force and trying to learn the white Force. If we put in the kyber crystal thing, which is a way of intensifying the energy force...

ADF: You can have them blow up mountains or you can have the local villain have his head be disintegrated... ☹

Thanks to Pablo Hidalgo for his input.
Follow J. W. Rinzler on Twitter: @jwrinzler

NEXT ISSUE
PART II: SCARY MONSTERS,
DARTH VADER'S FATE,
AND A WOOKIEE MASSACRE!

This page: Ralph McQuarrie's stunning cover art for *Splinter of the Mind's Eye* would go on to become one of the most iconic images from the Expanded Universe. **Opposite page:** The title page from Foster's July 1977 manuscript makes plain Lucas's change of text, as "The Second" is crossed out. It would not be considered a sequel to the film. "Carol" refers to Carol Telford, who oversaw Lucasfilm's publishing program at the time.



R. McQUARRIE

A dynamic Star Wars movie poster featuring Han Solo, Leia Organa, and Chewbacca in a space battle. Han Solo, in his iconic vest, holds a blaster. Leia Organa, in her red Rebel uniform, aims her blaster forward. Chewbacca is visible in the lower left. The background shows a large planet, a Death Star, and Rebel X-wing fighters in combat with Imperial forces.

FROM PAGE TO SCREEN AND BACK AGAIN...

THE IMPACT OF *STAR WARS* RPGS AND HOW THEY SHAPED THE EXPANDED UNIVERSE



THE SOURCEBOOKS WRITTEN FOR WEST END GAMES' *STAR WARS*: THE ROLEPLAYING GAME CAME TO BE A VITAL RESEARCH SOURCE FOR EXPANDED UNIVERSE WRITERS. BUT THE INSPIRATION SOON PROVED TO BE A TWO-WAY PROCESS, AND EVEN EXTENDED INTO THE MOVIES THEMSELVES... WRITTEN BY BRYAN YOUNG

Above, from left: The *Star Wars* heroes stand proud on Justin Chan's cover art for the *Rebellion Era Campaign Guide*, published by *Wizards of the Coast* in 2009; the Jedi unite in the *Power of the Jedi* sourcebook; a *Scavenger's Guide to Droids* gave insight into the backstories of the saga's metal marvels

Expanded Universe books like *Heir to the Empire* gave way to things like the X-wing series of video game flight simulators, which relied on terminology created by the RPGs and stories based on elements of Timothy Zahn's novels. Eventually, there was enough demand to create novels based on the lives of the X-wing pilots in the games. Michael A. Stackpole was brought in to write these books. "I used the West End Games books as canon throughout my run," Stackpole said. "I recall getting the most use out of the starship and weapon sourcebooks. I also drew a lot from the *Star Wars Adventure Journals* [a magazine-style publication and gaming supplement, published by West End Games]. I loved articles like the one they did about bacta. Those articles tended to concentrate on cool aspects of the universe in a short form, which made it perfect research material for a writer."

Would Aaron Allston have been able to bring such rich life to Piggy through the *Wraith* books, culminating in *Mercy Kill*, without the backbone of Gamorrean vocabulary and society built by the writers at West End Games?

Granted, that inspiration came from secondary sources, but it was built on the West End foundation. "I never read the West End material for my portrayals of Gamorreans. I read whatever material

was included in the Essential Guides and Steve Sansweet's encyclopedia," Allston says, "plus portrayals of Gamorreans in novels such as *The Krytos Trap*."

Michael A. Stackpole, the author of *The Krytos Trap*, says his reliance on the original West End Games material was vital for his portrayals of all things. "I relied heavily on the RPG material when referencing the Gamorreans in *The Krytos Trap*—and pretty much everything else. There were no good guides to aliens outside of their products."

It's fascinating to trace back the things we take for granted in *Star Wars*, things like the name Gamorrean itself, and how that foundation fueled books that made all the top bestseller lists. But that inspiration from West End Games was a two-way street—soon the books that were built on the foundation of the game were feeding back into the game itself.

"As I was working on *The Last Command*," Zahn remembers, "I knew there was going to be a climactic battle between Luke and C'baoth and others in the Mount Tantiss throne room that the Emperor had set up for himself there. And I knew that West End was going to be doing a sourcebook as they had done them for the previous two novels, so I contacted them and asked if they would have

one of their artists design me the throne room. When I got to the fight, I choreographed it to that design. The advantage of this is that I had it ready-made, I had to put the fight within that. I couldn't do the typical writer thing of, 'Oh, I need a catwalk here, so I'll just put one in.' This way, it was more of a challenge, and challenges are fun."

"The great thing about RPG supplements is that they organize and codify details about their subject," Allston says. "I know I bought and used some of the supplements on the subject of warfare and military material in the *Star Wars* universe."

Establishing the *Star Wars* galaxy as a sandbox was vitally important, not just to the authors who would breathe new life into a franchise that was seen by many to be past its expiration date. It was also vital in creating a gaming experience for multitudes of *Star Wars* fans and gamers.

When asked if he'd ever played the game, instead of just reading the books to master his trivia skills, Pablo Hidalgo enthusiastically responds, "Yes, I was an avid gamer from 1988 to about 1998. I loved it. I got to tell *Star Wars* stories. I got to apply my knowledge of this fictional space to tell compelling stories for the entertainment of my closest friends. Those are some of my most vivid *Star Wars* memories. Since it happened when fandom was still largely dormant, it feels like a very personal connection to *Star Wars*."

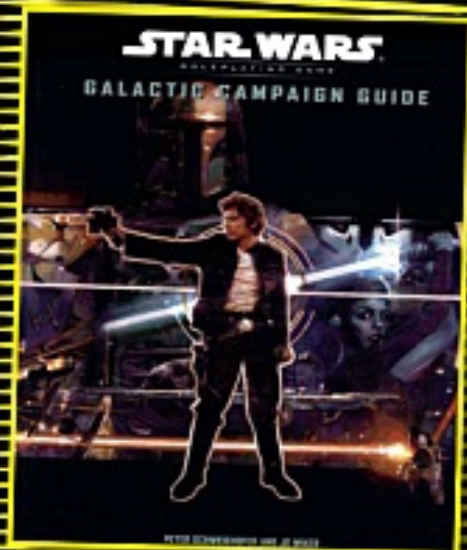
"I gamemastered when I played. So I would run the

SINCE IT HAPPENED WHEN FANDOM WAS STILL LARGELY DORMANT, [THE GAMES] FEEL LIKE A VERY PERSONAL CONNECTION TO *STAR WARS*.

scenarios for my friends," Hidalgo continues. "We played a mix of homebrew stories and packaged adventure modules. *Tatooine Manhunt* is a favorite, because it was one of the first. *Otherspace* was a good one, too, since it was *Alien*-like horror with biotech-using creatures that predated the Yuuzhan Vong by many years."

Perhaps one of the most circular stories of influence the RPG had on *Star Wars* was in bringing Coruscant to the big screen. Imperial Center began as an unused Ralph McQuarrie painting [for an all-city planet envisioned by Lucas for Episode VI called Had Abbadon, home of the Emperor]. West End dusted the painting off and ran it, along with a back-story for what they called "Imperial Center," in the original roleplaying game.

When Zahn went through the books looking for inspiration for *Heir to the Empire*, he came across Imperial Center, but wanted to change it one step further. "My argument was that nobody names their planet 'Imperial Center.' All capitals on earth have a history—Paris, London, Moscow... it becomes a capital, but has a history. So I figured the planet would have a name since the Imperials are gone." I will give it a name and call it Coruscant," which, with the human



Left, from top: Stunning, all-new artwork (in this case by Andrew Robinson) was a critical part of the games' appeal: Character Record Sheets; Galactic Campaign Guide; and the Revised Core Rulebook (art by Tanny Lee Edwards).

Right: The Legacy Era Campaign Guide cover art by Gonzalo Flores.



pronunciation means 'glittering.' I thought a planet-wide city would glitter in space, and you see that in the long shots in the movies."

Coruscant made its film debut visually in the 1997 Special Edition release of *Return of the Jedi*, and the name Coruscant soon made its way into the films in *The Phantom Menace*.

West End had their successes, publishing well over 100 sourcebooks and game supplements, but soon, things would change. Bill Slavicsek explains, "Eventually West End lost the license, and when TSR became Wizards of the Coast, where I was then working, we picked up the license and I worked on *Star Wars* again for a couple years. We did the D20 version and the *Star Wars* Miniatures Game."

WEST END HAD THEIR SUCCESSES, BUT SOON THINGS WOULD CHANGE.

D20 refers to a game system designed by Wizards of the Coast for the third edition of *Dungeons and Dragons*. "When we got there with Wizards, the groundwork for the universe was done; there were books and novels and computer games and the cartoon and the new movies were coming, so it was a very different era. A lot of the other properties at that time were telling the stories better than we could in a game product. Our emphasis was to provide a new game for people to play using the D20 system with modifications, of course, and that game was also the basis for the computer game *Knights of the Old Republic*."

Knights of the Old Republic, built on the solid foundation of the RPGs that came before it, became one of the most critically acclaimed video games of all time. It's sold millions of copies and has been listed as one of the best video games of all time by dozens of major publications.

When the *Los Angeles Times* created a list of the most influential pieces of the Expanded Universe, *Knights of the Old Republic* made the list, but no mention was made of the pen-and-paper RPGs whatsoever.

After publishing multiple books and supplements that expanded the prequel trilogy and united the classic *Star Wars* universe into one complete "Saga Edition." But, on January 28, 2010, Wizards of the Coast announced that they would not be renewing the license for *Star Wars* roleplaying games, leaving many to wonder what the future of this vital outlet would be. ☹️

Below, from top: Scam and Villainy (and Han Solo) provide a rich source to expand upon; West End Games' *Star Wars* Sourcebook (cover art by Gonzalo Flores); The events of Episode I set the stage for a new band of heroes in the *Invasion of Theed* Adventure Game, with art by Adam Hughes!



NEXT TIME

Take a sneak peek into the future of *Star Wars* in the world of pen-and-paper RPGs, with more from Pablo Hidalgo and Fantasy Flight Games!





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(BRAVO NINE)



BERNIE JABESQ



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CAMARAN



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REVEALED BY LELAND Y. CHEE WITH
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NICI BURREN



LIEUTENANT DINEÉ ELLBERGER
(BRAVO FIVE)



CAPTAIN PANAKA



SERGEANT DANZAL GALAK SR.



CORPORAL CARLON BRANDES



SERGEANT BARAS PEROŞEI



COMMANDER RIC OLIE
(BRAVO LEADER)



AGENT METT HABBLE



CAPTAIN JENN SMEEL

SHAPING

CONCEPT ARTISTS IAIN MCCAIG AND DOUG CHIANG PLAYED CRITICAL ROLES IN THE CREATION OF THE WORLDS AND CHARACTERS OF THE *STAR WARS* PREQUELS. NOW THEY'RE BACK—RETURNING TO THE SAGA TO HELP CREATE THE LOOK OF EPISODE VII! THEY APPEARED AT CELEBRATION EUROPE II TO TALK ABOUT THEIR WORK...

INFLUENCES...

DOUG CHIANG

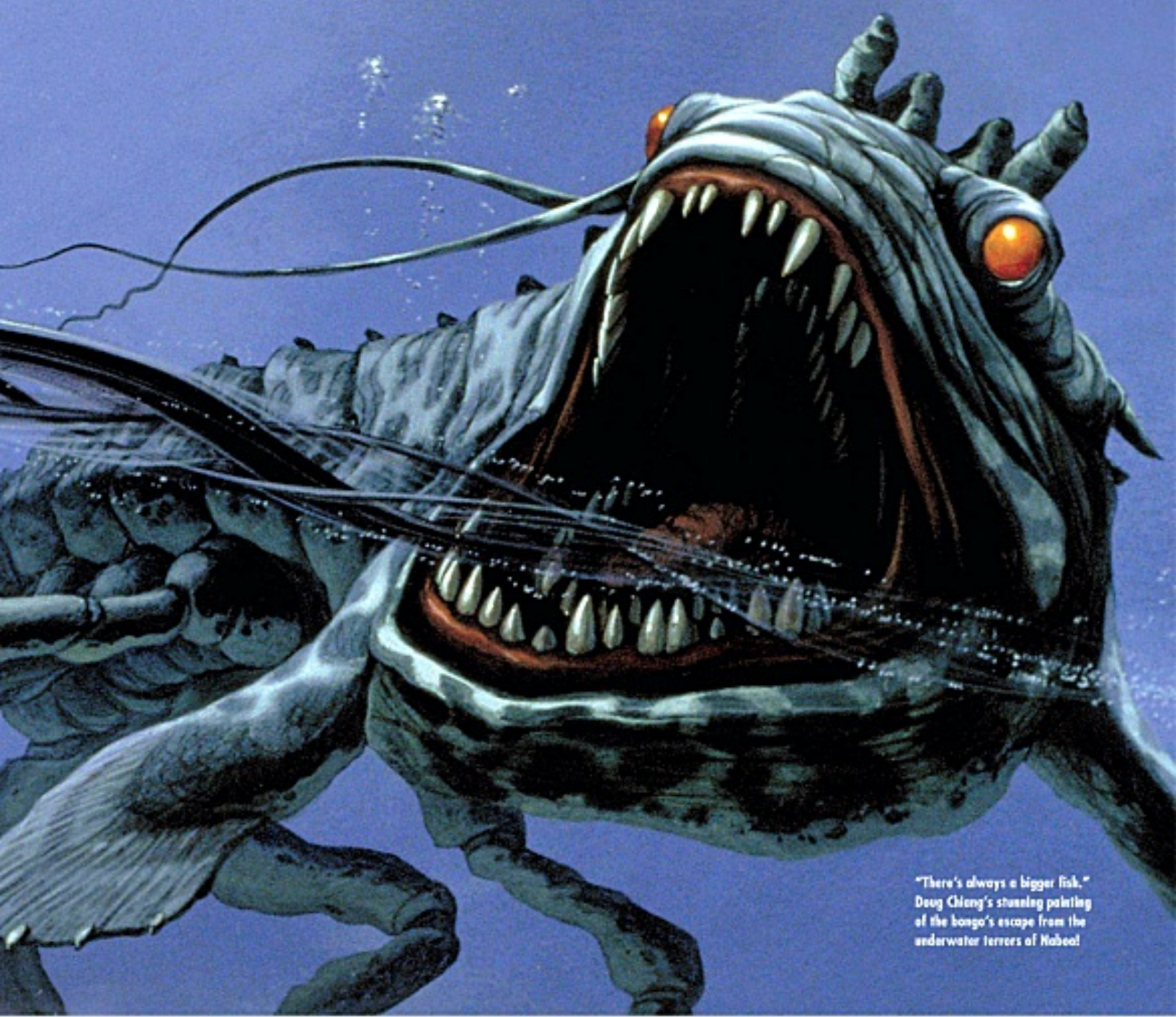
I was really inspired by the first *Star Wars* film, back in 1977. I saw it when I was 15 and it completely transformed me. It's the reason why I'm here. Growing up in Michigan, I was a little lost about what I wanted to do as a career and then *Star Wars* came out. For the first time I knew what I wanted to do. That was my revelation.

IAIN MCCAIG

I was a cynical art student when *Star Wars* came out. We watched avant-garde films that made no sense whatsoever. Of course we all snuck off to see *Star Wars* in the cinema. I really enjoyed it, but it was never my heart-and-soul film. But working on it over the years is what has made it become very important to me, because it touches everybody, all cultures, all ages, in all countries around the world.



THE PAST



"There's always a bigger fish,"
Doug Chiang's stunning painting
of the hongo's escape from the
underwater terrors of Moby-Dick

FAVORITE PROJECTS...

IAIN MCCAIG

My favorite project is the next one... Norman Rockwell, the American illustrator, described drawing as taking a ball and throwing it as hard as you can at a wall—it never comes back as hard as you throw it. So you throw it really hard! It's the same thing with projects; you have this vision in your head of what it looks like and it's great, so you throw your head at the paper, but it's never quite as good. So the next one's going to be the one.

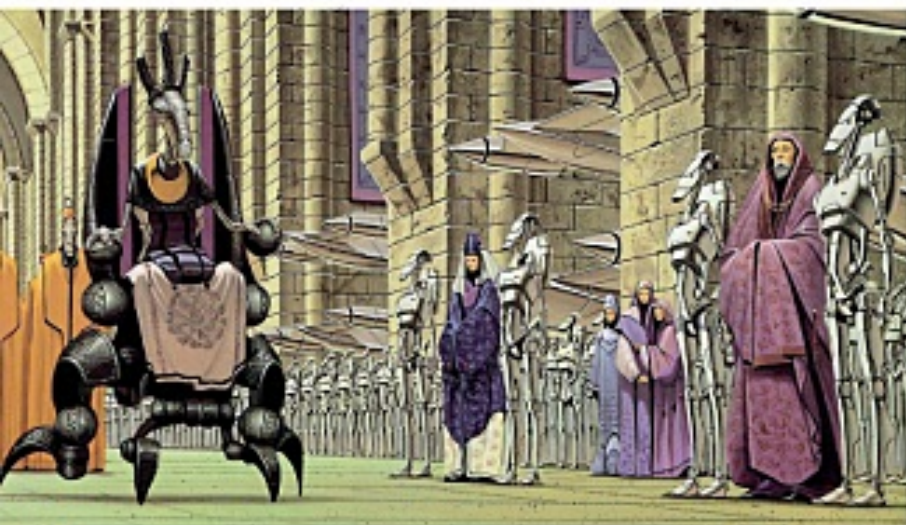
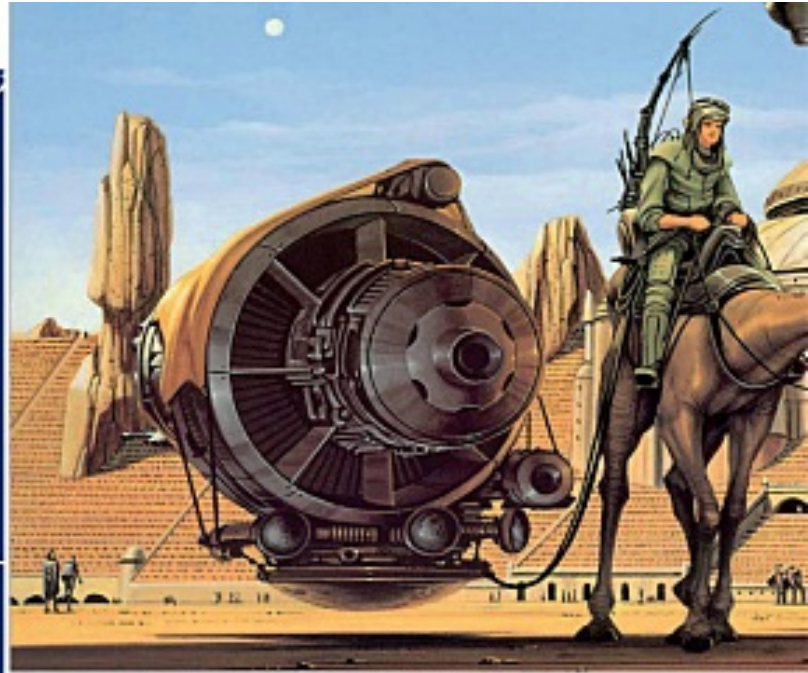
FIRST MEMORIES OF *STAR WARS*...

DOUG CHIANG

It was the opening shot with the Star Destroyer. I grew up as a huge science fiction fan, and I always envisioned spaceships, but that shot just blew my mind!

IAIN MCCAIG

I feel very shallow here. I was at the dating age, so it was Carrie Fisher's red lipstick!



STYLE AND APPROACH...

DOUG CHIAING

I was a very quiet kid, so I always stayed by myself and invented my own friends. I just love robots and machinery and mechanical parts. I'm self-trained as an artist, so that was my only way to understand form in terms of looking at it as a mechanical part. That's the only way I can draw figures—if I break it down into a robot. It seems to come to me very naturally because my brain is hardwired that way.

IAIN MCCAIG

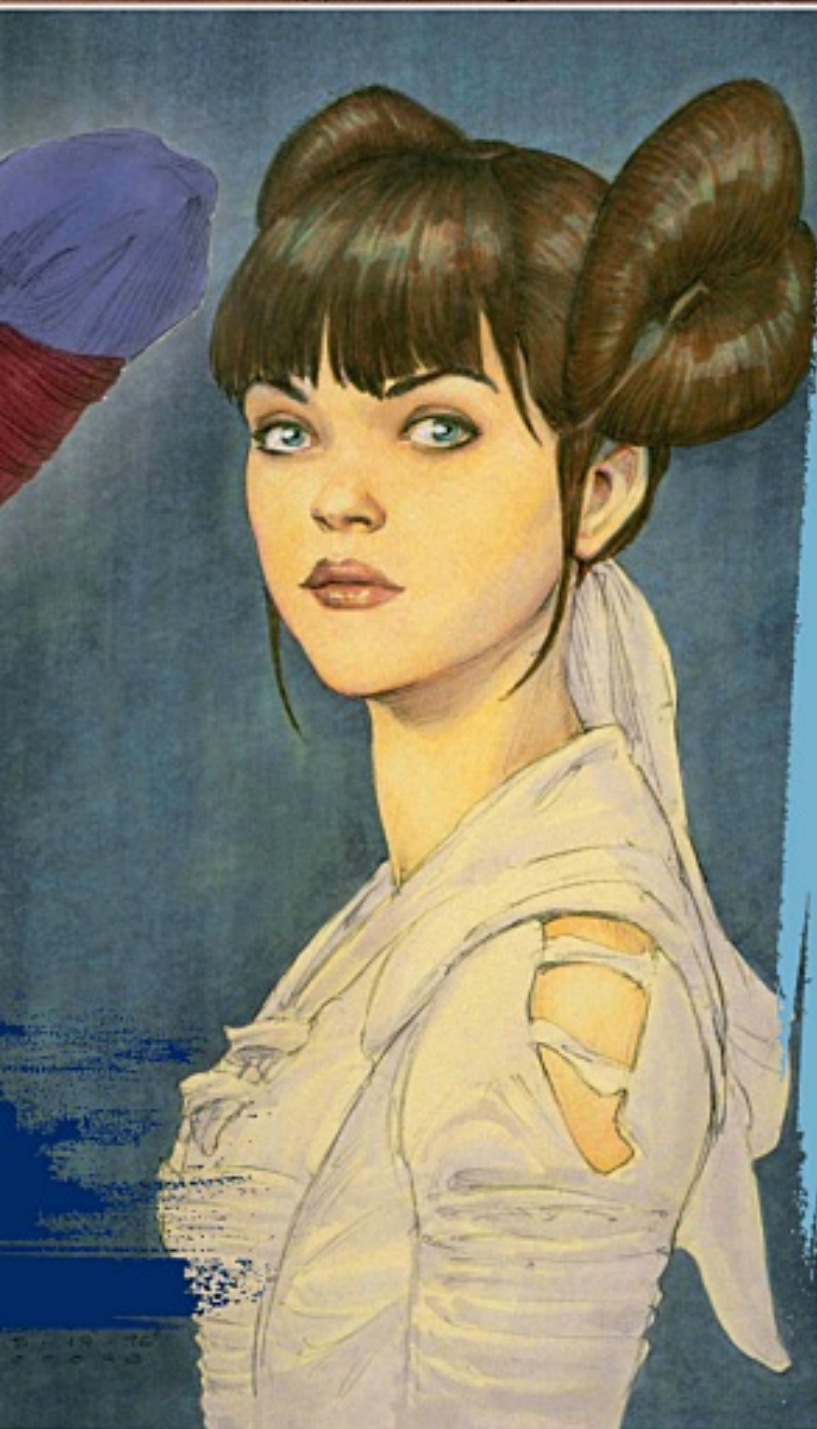
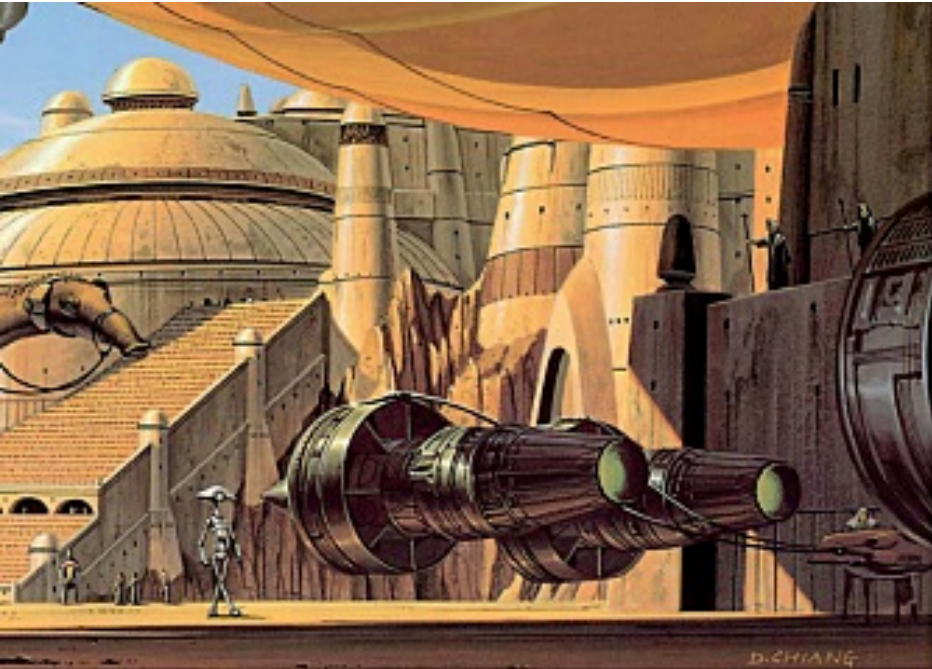
For me, it's people. It's real life. People are, hands down, the best fantasy creatures I could ever find. There's every variation. You can tell from people's body languages all sorts of things—whether they just had a fight, whether they're going to make out, whether they're agreeing with each other. It's all there.



MAKING FACES...

IAIN MCCAIG

George Lucas has always told me that he was in love with the women that I drew. So, I was drawing Padmé and George Lucas reached over and grabbed the paper off the table. He said, "The question is, Iain, who is she? Who is she?" When you're in drawing mode, you answer honestly, so I said, "She's me, George." I saw the look on his face and I said, "They're all me, George." The last thing he said was, "You need help."



WORKING ON THE PREQUELS...

DOUG CHIANG

After high school I geared my whole professional career toward somehow working for George Lucas, but when I was at Lucasfilm in the late 1980s, there was no talk of prequels. George was adamant they were never going to happen. But when we first heard that new Star Wars films were coming, I saw an opportunity to fulfill a childhood dream—I looked up to artists such as Joe Johnston and Ralph McQuarrie.

I scrambled to put together a portfolio, but I had no idea where it was going to go. I put in a piece of Ralph-like drawing, a piece of Joe-like drawing, and then I snuck in some of my own stuff. I didn't know until after I got the job that George liked those, because he was thinking about those sensibilities for the Prequels. He wanted to take the style of the films and take it into whole new directions—sleeker, more elaborate, all the things that I kind of did while doing Ralph and Joe. It just worked out really well. I still remember the first day meeting George Lucas. I was terrified; we were up at Skywalker Ranch and he gave us literally a two-hour download of what it was. I was trying to take notes, but I remember all I could think was, *I'm here with George Lucas!* Every day was like that; it was fun, but it was terrifying because of all the expectation.

I think of my experience working on the films with George as my art and film school. George is an amazing mentor and teacher, and has great instincts about visual design. Coming in, I'd already established a pretty good career as an artist designing for films, but I realized the first day that I didn't know anything about film design. George said, "Design for a strong silhouette. Your designs have to read within the first couple of seconds. The audience is going to see it only in a couple of seconds and if they don't recognize it, then it doesn't work. It doesn't matter that it's really fancy. You never have the opportunity to explain to the audience what it is." He's always thinking cinematically, and what I realized is when you break it down like that, it's absolutely true. That's why Star Wars is so iconic—everything is so graphic, and it reads so well and it's so timeless.

Clockwise from top left: Preparing for the podrace (Chiang); "She's me, George!" (McQuarrie); Two studies of Padmé (McQuarrie); the Trade Federation on Naboo (Chiang).



REJECTED MATERIAL...

DOUG CHIANG

In my office, there's a wall of shame; every drawing that was rejected would be pinned up there and that wall got really thick! I would go back to it and think, *I really wish George would've liked that one.* But there's a very distinctive language that George wanted for the *Star Wars* universe and it took a while to really learn that language. I think that's what differentiates *Star Wars* from the rest of the genre films. It's been put through George's filter and it took a good couple of years to get into that mindset of knowing what's the right thing for *Star Wars*.

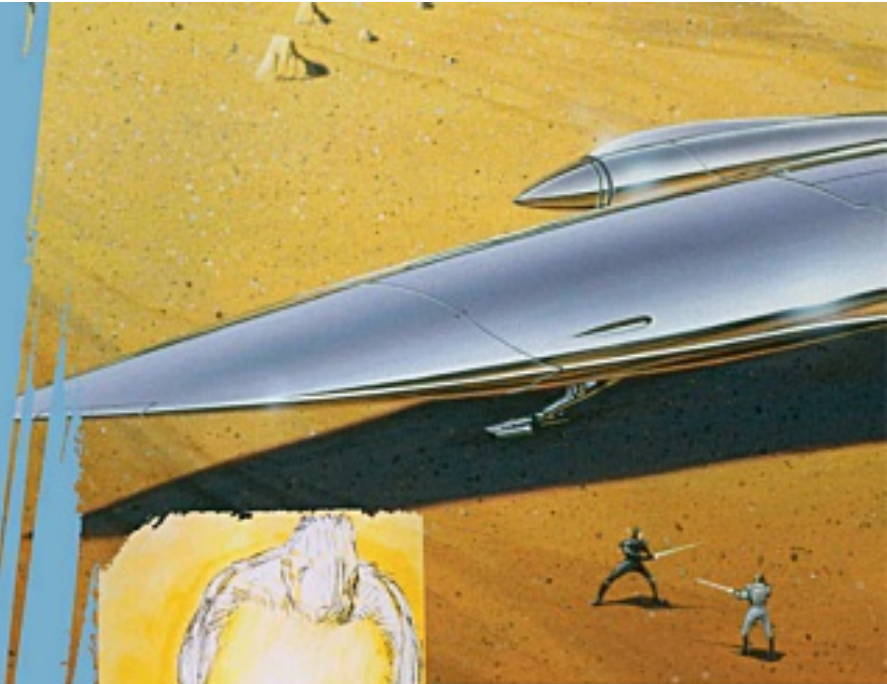
Some of those pieces did work their way into *Star Wars: The Clone Wars* and other ancillary work, and that's very rewarding. One of them even got turned into a LEGO toy. There was a lot of extra designs for Utapau, [which was going to be] the queen's world. When I started, I went off on a tangent and made it very romantic, almost too romantic. It had floating carriages and things that were distinctly not *Star Wars*, but I always thought they would be great for another fantasy film.

IAIN MCCAIG

When I came to work on Episode I, Doug had already been working there with Terryt Whittlatch, who designed all of our creatures. There were spaceships, robots, and creatures and I thought, *What am I going to do?* Then I noticed that they weren't drawing the people, so I asked, "So, Obi-Wan, Anakin, and Darth Maul—mind if I draw those?" and they said, "Yes!" I got to draw Darth Maul as a hellish figure and Padmé Amidala, as the epitome of gentleness, strength and beauty.

I'm always trying to sneak more women into *Star Wars*. I tried all kinds of different female characters for Darth Maul, and George wasn't having it. Finally, when the script appeared, I think it said "a vision from your worst nightmare." I was staying on the third floor of a building and my scariest thought was that I'd be drawing with that uneasy feeling that someone's staring at you. After a while you look at the window and there's a face pressed up against it. It's dead white and staring, and the rain is pouring down distorting the face and you're on the third floor—so what's it doing up there? That's what I drew—a white face with ribbons coming down.

I put it in a folder and handed it over to George. He peeked in, and said something like, "Oh my God! Okay, give me your second worst nightmare." Ironically, in all the books it's labeled as the "Sith witch." That's a guy!



FINDING AMIDALA...

IAIN MCCAIG

She's my favorite kind of character, with all that power and strength, but also restraint and beauty. I had seen *The Professional* [1994] years before and I like to draw a real face—I like to have somebody to clone off of to get my characters. There's already a personality in there. So, I counted the years and thought, *Natalie Portman. She'd be about the right age.* George comes over and says, "Do you know this girl?" and I said, "No, but she's your Queen."



FOLLOWING RALPH MCQUARRIE...

IAIN MCCAIG

We had to come up with a world that was a long time before the *Star Wars* that we knew. If you look back one hundred or two hundred years ago, things didn't actually get simpler; they were more complicated. Everything is hand-made and people were really proud of this. You invent a car and you put a plaque on the side to say who made it. Costumes were all hand stitched, so we wanted to make a world that was richer and more hand-made than the one that you saw in *Star Wars*.

DOUG CHIANG

That all came from George. He's a huge history buff. That was one of my first questions when I started—"How do we live up to Ralph's legacy?" George said on the first day, "Forget everything you know about *Star Wars*. We're doing something else." He told us to look at the history of design and world culture. We started with a more hand-crafted world. Look at the Victorian era—there's great craftsmanship—and slowly as the machine age evolved, things became more manufactured. That's what he saw for the original trilogy—the manufactured Empire world. Here was the more romantic, artisan world.

Clockwise, from left: Amidala's Royal Starship provides the backdrop to a battle between Sith and Jedi (Chiang); something from your worst nightmare: Darth Maul version 1 (often mislabeled as a Sith witch); a strange looking senator; a Sith; two studies of Obi-Wan Kenobi (all McCaig).

NAMING CREATIONS...

IAIN MCCAIG

George was always a genius at naming things. Somehow they just came out. I remember that "gungan" was a word his son used to say when he was watching the big earth-movers. Sometimes he'd look at someone around the room, take a bit of their name, figure out what his favorite color was and take a bit of that, mash them together and out came this fantastic name!

DOUG CHIANG

When we were working on the podrace, George looked at the pictures of the aliens, and five seconds later come up with names for them! They were the names that stuck and they were all really cool *Star Wars* names. The names would always fit the characters.

IAN MCCAIG

I remember he ripped the head off one design and put it on another and it became the acklay! 🐉

McQUARRIE REVISITED



STAR WARS INSIDER INTRODUCES
A BRAND NEW FEATURE, WHICH TAKES A FRESH LOOK
AT SOME OF CONCEPT ARTIST EXTRAORDINAIRE
RALPH MCQUARRIE'S UNFINISHED *STAR WARS* PIECES.
RALPH'S FRIEND AND COLLEAGUE, ART DIRECTOR
AND CONCEPT DESIGNER PAUL BATEMAN, EXPLAINS
ALL, AND INTRODUCES THE FIRST WORK OF ART...





Most *Star Wars* fans are familiar with Ralph McQuarrie's wonderful production paintings, but they're often less familiar with the dozens of preparatory sketches Ralph always undertook first.

At the beginning of production on the *Star Wars* movies, the art department had a lot of freedom to explore whatever ideas popped into their heads. But as each director's vision became more defined, not everything could travel forward, and many ideas were left by the wayside.

I'm blessed to have been friends with Ralph McQuarrie and to have worked with his art for years. Consequently, it's often these early concepts that really excite me. Where might he have taken these sketches, given time? What might they have looked like as finished paintings?

For the next few months I'll explore these possibilities in a series of finished "production illustrations" created exclusively for *Star Wars Insider*.

WOOKIEE PARADE...

This painting began by combining a couple of early color preliminaries Ralph created for *The Empire Strikes Back*. You'll notice that by the time *Revenge of the Sith* hit theaters, Kashyyyk had evolved significantly. The unusual-looking bantha is called a whorrwaarr!

As Ralph gradually refined his designs, it wasn't unusual for him to make huge changes. When I drew up my line work, I took a bunch of



From top: Ralph McQuarrie's original thumbnail sketch; McQuarrie's whorrwaarr; the Wookiee tree houses as illustrated by McQuarrie for the *Star Wars* Holiday Special.

things into consideration, including the fact that this would be published in a magazine, so perhaps there shouldn't be any Wookiees on the staple line!

When it came to deciding upon a color palette, my starting point was one of Ralph's paintings for the infamous 1978 *Star Wars* Holiday Special.

Ralph's work often had a natural

luminescent, magical quality. He liked to use rim lights and loved long, raking shadows. For that reason, I decided a sunny morning vibe would be something he might have thought a good idea.

I hope you enjoy my interpretations of Ralph's thumbnails as much as I've enjoyed painting them. Next issue we'll be visiting the ice planet, Hoth. ❄️

ABOUT PAUL BATEMAN

Paul is an art director and concept designer based near Pinewood Studios in London. He can often be heard on the popular *Star Wars* podcast *Rebel Force Radio*. Follow him on Twitter: @PaulRMQ

AUTHORS OF THE EXPANDED UNIVERSE: L. NEIL SMITH

BY MICHAEL KOGGE

**LANDO CALRISSIAN:
SUAVE, COOL, AND
ALWAYS ON THE LOOKOUT
FOR ADVENTURE! L. NEIL
SMITH WAS THE AUTHOR
WHO GOT TO EXPAND
LANDO'S CHARACTER—
IN THREE EPIC NOVELS!**

Let's get a few things straight about Lando Calrissian and his old buddy Han Solo. Lando oozes 10 times more charm than Han, can pull off wearing a purple cape rather than a greasy utility vest, and is most definitely not scruffy looking. Barring one bad sabacc hand, he's also a better gambler than his Corellian counterpart, and most certainly would have never found himself making the Kessel Run to pay off a Hutt. Yet fans of the cardsharp often despair he's short-changed, that their favorite dice-roller always plays second fiddle to that other "no-good swindler," even after blowing the second Death Star to smithereens.

Long-time readers of the *Star Wars* expanded universe, however, know that Lando has had his day under the binary suns. Crack open *Lando Calrissian and the Mindharp of Sharu*, *Lando Calrissian and the Flamewind of Oseon*, or *Lando Calrissian and the Starcave of ThonBoka* (first published July, October and December 1983 respectively) all by L. Neil Smith, and you'll find the young Calrissian taking center stage. While he doesn't win a beautiful princess, Lando does land respect—the hard way. And Smith keeps the spotlight on the inveterate con-artist for the entire 400-plus pages—without a single mention of Han Solo.



Artist William Schmitz references several classic Kenner toys in his cover art for *Lando Calrissian and the Starcave of ThonBoka*.

PROBABILITIES BROACHED

Prior to the publication of Smith's trilogy in 1983, it was a dark time for *Star Wars* fiction. No original novels had been commissioned since 1980's *Han Solo and the Lost Legacy*. Lucasfilm was going through a transitional period after the release of *The Empire Strikes Back*, relocating its licensing, corporate, and marketing offices from Los Angeles up to Marin County in northern California. The company's primary focus became the production of *Return of the Jedi*, not ancillary *Star Wars* merchandise, and many of the licensing editorial staff moved on to other jobs. Yet as *Jedi* neared completion in late 1982, Lucasfilm and Del Rey saw that the third film offered a springboard to relaunch the *Star Wars* fiction line.

The editors turned to a formula that had been successful in the past: three short novels that captured the feel of *Star Wars*, but used very little of the actual *Star Wars* iconography and movie storyline. Author Brian Daley had accomplished this brilliantly in his trilogy of Han Solo-centered novels, the first of which, *Han Solo at Stars' End*, reached the *New York Times* bestseller's list. A rogue and rascal in the vein of Han,

Lando Calrissian seemed the perfect vehicle for a similar set of fast-paced, thrilling adventures, especially since *Jedi* featured Lando in a more prominent, heroic role than in *Empire*.

The first task was to find an author who could turn out the novels quickly so as to take advantage of *Jedi* being in theaters. Daley was considered, but because he had also written the radio dramas, Lucasfilm wanted to find a new voice. Owen Lock, who had edited the Han Solo books at Del Rey, suggested another author from his stable, L. Neil Smith.

Smith had gained a following with his best-selling debut novel, *The Probability Broach*, which re-imagined the United States as a society governed by the principles of civil libertarianism. Lock sent Lucasfilm the novel, because beyond the politics, Smith had a wry style that matched the flavor of Daley's Han Solo books.

"I can imagine their hair turning white when they saw what was the most politically incorrect politics you could have," says Smith. Lucasfilm was indeed put off by the political tone of the book and inquired whether Smith and Daley could collaborate on a series. Lock responded that they were not Hollywood writers, and did not do things by committee. But Lock asked Smith if he could keep politics out of the books, which Smith agreed to do.

Clockwise, from right: William Schmitz's spectacular cover art for *Lando Calrissian and the Flamewind of Osoo*; author L. Neil Smith; a letter from Owen Lock, executive editor at Del Rey, offers some friendly direction; the collected edition which collected all three of Smith's books.



LANDO CALRISSIAN SEEMED THE PERFECT VEHICLE FOR A SET OF FAST-PACED, THRILLING ADVENTURES!



FOUNDING FATHERS

Born May 12, 1946 in Denver, Colorado, Lester Neil Smith grew up a military brat, bouncing to and from strategic air command bases as far as Newfoundland, Canada, to Fort Walton Beach, Florida. His father, a veteran of the Second World War and Korea, was a big fan of Edgar Rice Burroughs's Mars books, and hooked the young Neil on the genre from the day he could read. Smith read practically nothing other than science fiction, devouring adult novels like Murray Leinster's *Forgotten Planet* and children's books such as *Miss Pickertell Goes to Mars* with equal relish. Before he was nine, he tried his hand at telling his own science fiction stories, penning a short book about a rocket launch.

Smith read as much in the genre as he could, but it wasn't until he discovered the books of Robert Heinlein in sixth

grade that he completely fell for the work of one author. The virtues Heinlein extolled in many of his novels regarding personal liberty, freedom of expression, and an individual's moral responsibility made sense to the young Smith, and helped form his political view of the world. "It was all over. I knew where I belonged, socially, ideologically, whatever. For me, in many respects, Robert Heinlein was my intellectual father," Smith says.

Smith knew from reading interviews with Heinlein that the author liked his privacy and preferred to spend his time writing fiction, not correspondence, so Smith never bothered him with fan mail. Rather, it was Heinlein who sent a postcard to Smith after the publication of *The Probability Broach*, saying he had enjoyed the book. The gesture meant a great deal to the young author, and from then on Smith corresponded with the Heinleins, particularly Robert's wife, Virginia, after Robert passed away.



NEVER TELL ME THE ODDS

Much like Lando, Smith was a restless soul in his formative years, and spent five years in college, "fundamentally majoring in war avoidance" he says (America was embroiled in Vietnam). He felt unwelcome in 1970s academia, and took on an array of odd jobs, opening his own gun shop and serving as a police officer. Politics continued to be a passion, and in 1972, Smith joined the nascent Libertarian Party, which had just been founded in Westminster, Colorado by David Nolan. Soon Smith became one of the party's most influential and ardent voices, and ran for the Colorado General Assembly in 1978.

To this day, Smith is the only *Star Wars* author or figure closely associated with the saga to have mounted a run for the

American presidency. In 2000, when the Arizona chapter of the Libertarian Party was at odds with the national nominee Harry Browne, they decided to place Smith on the state election ballot instead of Browne.

"I got a higher percentage of the vote after campaigning for eight hours in the Phoenix area than Harry Browne got nationally after campaigning for eight years," says Smith, recalling his race for the White House.



BROTHERHOOD OF THE FALCON

Staying apolitical in writing the Lando books was a tough task for Smith, but he relied on his love of science fiction to guide him through the work. As they had done with Daley, Lucasfilm limited Smith from diving too deep into the *Star Wars* film mythology, because it was unknown what George Lucas planned in the future. Maintaining a cohesive continuity over the *Star Wars* property was a priority for the company since the first expanded universe novel, *Splinter of the Mind's Eye*, might have confused fans.

"My grounds were these:

I could not use anything in *Star Wars* except Lando," Smith says. Smith had a difficult time imagining how he could keep the essence *Star Wars*, so he asked that he could use the *Millennium Falcon* because that is what connects Lando to the larger *Star Wars* story. Lucasfilm consented, but had him revise the background for Lando's proposed nemesis, Rokur Gepta. Smith had conceived that Gepta would be a Dark Lord of the Sith like Darth Vader, but at the time, the Sith were out of bounds. So Smith created a new order of evil magic-users, the Sorcerers of Tund, and made Gepta the heir to their ancient mantle. Once his outlines were approved, Smith had nine weeks to write the books. His wife, Cathy, took care of him as he did nothing except eat, sleep, and

write, sixteen hours-a-day. Having endured the same gauntlet himself, Brian Daley sent Smith a supportive letter, and the two became fast friends. They started calling themselves the "Brotherhood of the Falcon," because they had both written about the adventures of the *Millennium Falcon*.

"Brian was the sweetest, gentlest, kindest man I have probably ever known in my life," Smith says. "We all lost a really good human being when he died young... I don't know how many wonderful books we've missed."

BB
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A DIVISION OF BANTAM HOUSE
201 EAST 50TH STREET, NEW YORK, N.Y. 10022
TELEPHONE 212 751-5400

January 25, 1983

Mr. L. Neil Smith
1032 Sycamore
Fort Collins CO 80521

Dear Neil:

Enclosed is the outline for the new prolog and a summary of events to be recapped by novel's end. Of course, the amendments should be done as well and as expeditiously as possible. Wry asides by our hero should be kept to a minimum. The prolog should be action-packed. I suggest the prolog be 10-15 pages, the shorter length being better if you can cram in all the character sketching, tension, and plot elements and still make it read well.

If you have any problems call.

The *Star Wars* people do want to see this material.

Have fun.

Your humble and obedient servant,

Owen Lock
Executive Editor
Del Rey Books

L. NEIL SMITH AND THE NINE WEEKS OF THE CENTRALITY

Just as they had with Daley, the limitations proved beneficial to Smith's creativity. Mirroring Daley's Corporate Sector, Smith invented his own corner of the Star Wars galaxy, which he dubbed "the Centrality." It was an ironic name, because "the Centrality" was far from the center of anything in the galaxy, including the Empire or its war with the Rebel Alliance. Instead of having a corporate-controlled security force, the Centrality operated its own small navy to patrol a motley collection of asteroid casinos, primitive worlds, and alien starcaves.

Moreover, Smith did not have the time to censor himself under such a tight deadline. He poured his imagination onto the page, shuffling around the rules of poker to create the sabacc card game. A tiny .22 revolver manufactured to fit in the watch pocket of jeans became the basis for Lando's stingbeam, while the maze Lando navigated in *Mindharp* was patterned after the layout of a Parcheesi board. Smith cannibalized the names of colleagues for planets such as Paulking XVI and Douglas III and the pleasure yacht *Arleen*. He indulged his wicked sense of humor wherever he could, riffing on Trix cereal commercials in a description of the "Silly Rabbit" constellation and modeling the avian narcotics officer, Waywa Fybot, after Big Bird from *Sesame Street*. He even offset English vowels and consonants to hide inside jokes within character names and the Oswaft Language.

Tongue-in-cheek allusions aside, Smith knew that the magic of *Star Wars* lay in its memorable characters. For many fans, his most beloved contribution to *Star Wars* lore is Lando's sidekick, the five-tentacled droid Vuffi Raa, whose shape was inspired by brittle stars, deep-sea echinoderms which look like starfish. Vuffi Raa becomes a surrogate Chewie for Lando, a loyal co-pilot who will sacrifice anything to save his human friend.

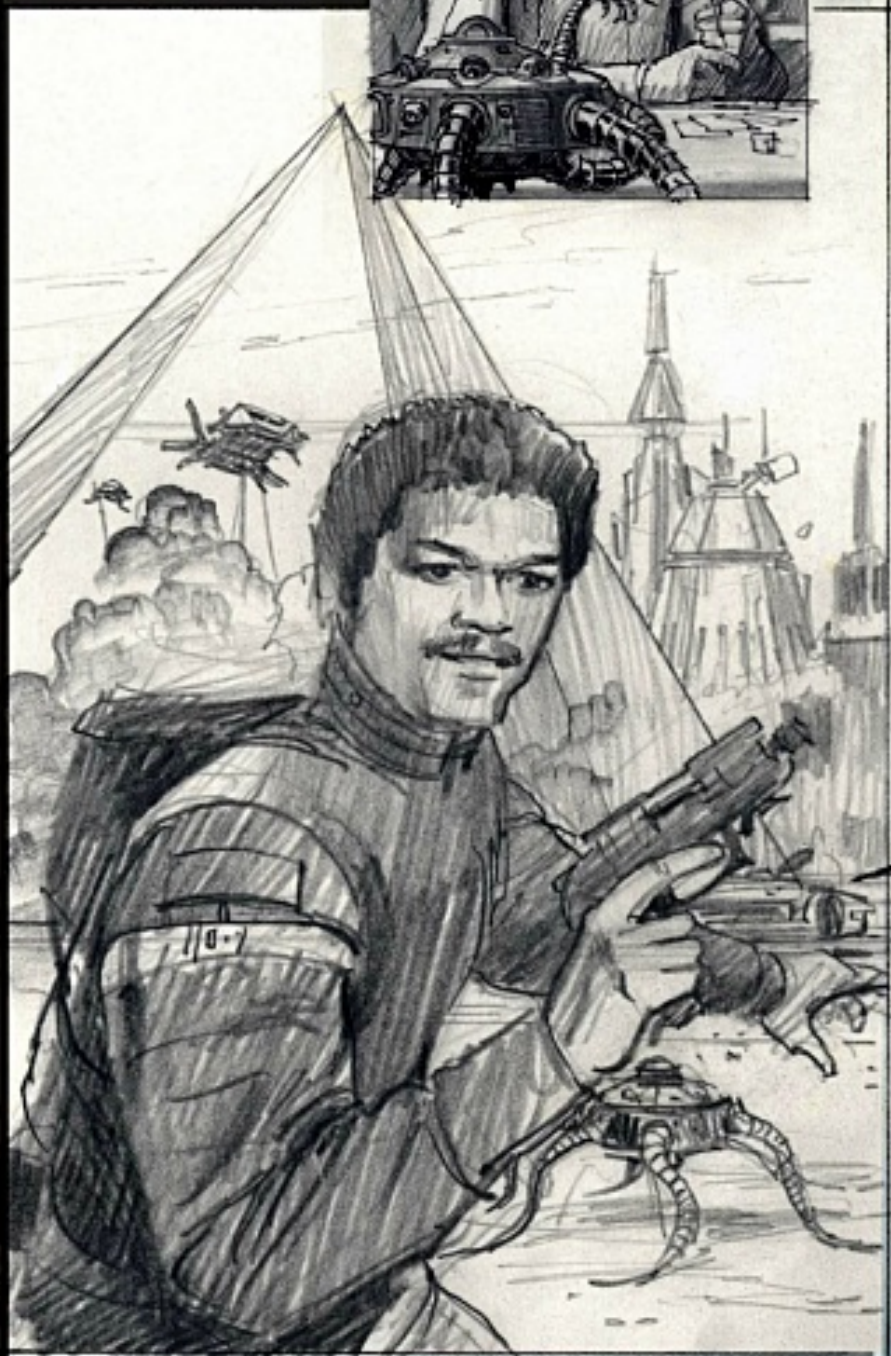
Smith was surprised at what he achieved in such a short period. "I'm cranking out more material per day than I've ever done in my life, and it feels pretty terrific," he wrote to his editor after turning in the first novel, initially titled *Lando Calrissian and the Mindharp of Sharu*. "The final chapters were done in a rather strange state of consciousness resembling that of a prisoner of war in Korea... but it's a good adventure and I got rid of various annoyances and braced Lando up as a self-motivating character as much as I could."

THE COVERS THAT NEVER WERE!

These two sketches were drawn by Ralph McQuarrie for Lando Calrissian and the *Mindharp of Sharu*, but ultimately rejected in favor of William Schmidt's art.



Ralph McQuarrie
sketching Lando
Calrissian



August 22, 1983

Mr. L. Neil Smith
306 East Elizabeth
Fort Collins, CO 80524

Dear Mr. Smith,

Enclosed please find the author's set of galley proofs on your book, *LANDO CALRISSIAN AND THE STARCAVE OF THONBOKA*, which we will be publishing in paperback in December.

Would you please read these proofs for any changes or corrections and return only the corrected pages to us? In order to meet our production schedule on this book, these galleys must be in our office no later than September 4th.

If these proofs are not returned to us by the above date, there is no guarantee that there will be time to implement your changes so that they appear in the finished book.

Thank you for your assistance.

Very truly yours,

Veronica Chapman

Veronica Chapman
Del Rey Books

Dear Veronica —

Please forgive this note, as I'm juggling about six projects at once. Enclosed are the galleys mentioned above. Please take note of the following:

- 1) "Oswaft" is at all times capitalized, since it is as much the name of a nation (Aster, Slobbovia) as anything else;
- 2) "droid" is apostrophized, as is "bot" since they are both shortenings of longer words "android" and "robot";
- 3) "Navy" is capitalized;
- 4) "benth" is not capitalized, since one would not capitalize "cow" or "lizard";

(over)

s) references to "Juvanis" or "Framister" must be unaltered as there will be a conflict with the first Lando book, *Mindbump*;
c) my dedication page, to P. Paul Wilson, seems to be missing. Since the two previous books were dedicated to the other writers of the "Dissonance" school, it's very important to me that Paul not be overlooked.
I'll speak to Ours about all of the above, but I wanted it down in writing somewhere, however sketchily.
Thanks for your patience in the matter of these galleys; the mention *Prize Maru* Thanks you, as well.

M. Smith

LANDO'S LEGACY

Though published 30 years ago, fans continue to write to Smith in appreciation of his Lando books. George Lucas himself tipped his hat to Smith's novels in *The Phantom Menace*, introducing "Ben Quadinaros from the Tund system." Of all his creations, Smith still has a soft spot in his heart for Vuffi Raa and would love a chance to tell his further adventures. But at 67, "I have more ideas for books than I will ever get to write."

Smith does have a message for fellow *Star Wars* fans. "Forget the 'long ago, in a galaxy far, far away.' These books are about the future," he says. "The people who care enough to care about *Star Wars*, they're in charge. [They need] to make sure there is a future... and that it is a future of freedom. Because otherwise, it will mean nothing." 🌟

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The Lando Calrissian Adventures: Lando Calrissian and the Mindharp of Sharu, Lando Calrissian and the Flamewind of Oseon, and Lando Calrissian and the Starcave of ThonBoka (Del Rey 1983, reprint omnibus edition 1994)

Their Majesties' Bucketeers (Del Rey 1981, reprint Phoenix Pick 2013)

Sweeter Than Wine (Phoenix Pick 2011)

Main image:
A rare insight into the creative process as Smith makes final corrections to his work.

Special Thanks to novelist Lucia St. Clair Robson and Janet Bishop and Vicky Lopez-Terrill of the Colorado State University Library, which archives the works of L. Neil Smith.

"I BRACED LANDO UP AS A SELF-MOTIVATING CHARACTER AS MUCH AS I COULD."



EXCLUSIVE FICTION
AN ORIGINAL STORY, FEATURING LEIA ORGANA

CONSTANT SPIRIT

BY JENNIFER HEDDLE,
WITH ART BY MAGALI VILLENEUVE

We really must leave, Your Highness." The dance music being played by the distractingly attractive Zeltron band in the cantina nearly drowned out Gorhan's words, but even if Leia hadn't been able to hear him, the solemn expression on his tanned and weathered face would have gotten the message across.

The young Senator Organa checked the time yet again, the gnawing feeling in her stomach worsening. "Rafe Ballon is one of our most reliable agents." And a friend of Father's, she added silently. Not that it could afford him special treatment. "If he isn't here, it has to mean something happened to him. Can't we give him a few more minutes?"

Gorhan appeared uncomfortable about his answer, but resolute nonetheless. His determination to give her bad news even when he knew she wouldn't like it was one reason she kept him around. That and the fact that he was practically the size of a Wookiee. "I'm afraid not, Princess," he said. "We've already stayed too long. If anyone were to find you here..."

"I know, I know." Leia shook her head. She wasn't supposed to be in this sector at all; her ship's official flightplan listed only a diplomatic visit to Duro, keeping this side trip to the nearby planet Quellor a secret. They had landed here under false names with a forged manifest. She was still new to solo missions, and the plan was to be planetside just long enough to rendezvous with Rafe and retrieve the tactical information he had for her. Anything longer than that was dangerous, especially for a still-inexperienced operative. Gorhan was right.

But that didn't mean she had to like it.

"Fine," she said, trying not to sound like a sulky teenager—even if she was one. She pulled the hood attached to her pale blue gown back up over her head. "Let's go."

They left the cantina and made their way through the twisting streets of Quellor City in the direction of the spaceport, an alert Gorhan leading the way, looking from side to side with small, precise movements that contrasted with his hulking build. It was minutes past dusk, the dark of night just beginning to settle on the city's ornately spired buildings, and the temperate air smelled sweetly of the katella flowers that

DESPITE THE IMPERIAL
PRESENCE THAT HUNG
OVER THE PLACE LIKE AN
OPPRESSIVE FOG, IT WAS
A LOVELY SETTING.

were famous in this region. Despite the Imperial presence that hung over the place like an oppressive fog, it was a lovely setting, and for a moment Leia wished she could simply appreciate her surroundings.

But only for a moment. She wasn't one for wishes.

Her senses twinged and she whirled around just as a hand reached out and grabbed her upper arm. Gorhan's blaster was already in the other man's face when they

both realized it was Rafe, huddled in the doorway of what appeared to be a residential building, the collar of his jacket pulled up to hide his features as much as possible.

Gorhan muttered a curse and lowered his sidearm.

"Rafe!" Leia said. "What—"

"Princess." Rafe's gray eyes darted from side to side; the short, slim man was as nervous as Leia had ever seen him. "Moff Toggan is onto me. Somehow he found out that I'm the one who's been slicing into his systems." He held out a datacube in a shaking palm. "Everything I've collected to date is on here. Troop movement schedules, security protocols, everything you need from this sector. Take it and go."

"But what about you?" Leia protested. "If they catch you, they'll kill you." Or worse, she thought queasily.

"I'm already dead." Rafe said it with a shrug, but Leia could see that his effort at nonchalance was failing. "Leia," he said more seriously, and she had a sudden flashback to him discussing strategy in her father's study, his expression increasingly somber with each new glass of brandy. "I've always known this was a possibility. Take the cube and don't worry about me."

Leia's mind reeled, refusing to accept what he was saying. "Don't be ridiculous. You're coming with us."

"Your Highness—" both Rafe and Gorhan began at once.

Gorhan glared at the small, wiry Rafe, who subsided. "We can't take him onboard," Gorhan continued. "If they know he's with the Rebellion, and he gets connected to you... It's too much of a risk."

Leia knew, at least intellectually, that her escort was right again. But she couldn't bring herself to agree this time, while Rafe looked at her with death in his eyes. "I know all about the risks," she said, summoning her best tone of royal command.

"My entire life is a risk. And I'm not going to let anyone die who doesn't need to." She looked at her father's friend reassuringly and repeated, "You're coming with us."

Out of the corner of her eye she could see Gorhan shaking his head; she ignored him, keeping her gaze on Rafe.

The spy swallowed hard, then sighed. "Thank you," he whispered. "But if there's even a hint this is going to go wrong..."

"How about we quit talking about it and move," she said. The three rebels took off in the direction of the *Constant Spirit*, none of them noticing the smell of katella blossoms or the stars beginning to appear in the night sky.

Despite the collective nervousness of everyone onboard, the *Constant Spirit* left Quellor's airspace without difficulty. Seated in the cockpit of the compact light freighter with her pilot and navigator, Leia allowed herself a glimmer of hope that they would leave the planet as unobtrusively as they had arrived.

But shortly after they left atmo behind for the vacuum of space, emergency klaxons started blaring. *Should have known we wouldn't get off so easy*, Leia thought.

"A single Imperial Customs corvette approaching," reported the pilot, Minna. "They're hailing us."

At least the Moff hadn't had time to send more ships after them. Yet. "Let's hear what they have to say," Leia said.

Minna nodded, and a moment later a clipped male voice filled the cabin. "Attention *Constant Spirit*, this is Captain Task aboard the *Gatekeeper*. You are transporting a known spy. Surrender him at once and we will spare your vessel."

Right. She was young, but she wasn't stupid. "I'm afraid we don't know what you're talking about, Captain," Leia said, keeping her voice as even as possible. Her heart pounded in her chest. "We're shimmersilk merchants who were delivering a shipment to a loyal client in the capital."

"Whoever you are, you're in league with the Rebellion," Task said. Leia felt a pang of relief that he at least didn't know her identity. Their aliases must have held up under inspection. "Turn over Rafe Ballon or we will fire on your ship. I will give you one minute to respond." The communication ended.

Rafe appeared in the opening to the cockpit. "Let me turn myself in," he said. "You can't allow one person to jeopardize the mission—not to mention the danger this puts you in."

"Minna, begin evasive maneuvers," Leia said, not looking back at him. "Youk, how soon until we can jump to lightspeed?"

The Mon Calamari navigator consulted his screen. "Six minutes, Your Highness."

That was at least five minutes longer than she'd like. "Gorhan?" she said into the comm.

"Already in place, Princess."

Good. The *Constant Spirit* only had one gun, the better to make it appear a peaceful merchant vessel, but Gorhan would make the best of it. "Fire at will. And everybody hold on."

"I never should have come onboard," Rafe said. He slammed his palm against a bulkhead in frustration.

"You might want to sit down," Leia told him. No sooner were the words out of her mouth than her stomach lurched as the ship went into a steep climb. Rafe stumbled and put his hands out to keep from slamming head-first into the cockpit's opposing bulkhead.

"Like I was saying..." Leia murmured. The ship rocked

"WHOEVER YOU ARE, YOU'RE IN LEAGUE WITH THE REBELLION," TASK SAID. LEIA FELT A PANG OF RELIEF THAT HE AT LEAST DIDN'T KNOW HER IDENTITY. THEIR ALIASES MUST HAVE HELD UP UNDER INSPECTION.

again, this time from a laser blast, snapping her head back. Rafe threw himself into the chair beside her and strapped himself in.

"How are we doing?" Leia asked Minna.

"Hanging in for the moment, but I don't know how long our deflector shields are going to hold up under their attack." As if on cue, the ship shuddered ominously. Minna blew a black curl of hair out of her face as she checked her console. "Just what





I was afraid of: shields are fading fast," she said grimly. "Down fifty percent already."

"Gorhan?" Leia asked.

"Doing what I can," he responded. "Their shields seem to be holding better than expected."

"Naturally," Leia said under her breath. "Youk, how are those calculations going?"

"It'll still be a few more minutes, Your High—" He ended

with a yelp as another blast rocked the ship. "My apologies."

"It's all right, Youk," Leia said, trying to sound calm. "I know you're doing what you can." Despite her tone, her mind was racing. If this mission failed, it would reflect badly not only on her, but on her father. She was determined not to let that happen.

Then again, if she wound up dead, it probably wouldn't matter much to her either way.

"Just got in a good hit!" Gorhan shouted. "We'll have them on the run yet!"

Leia grimaced. They must really be in trouble if Gorhan was pretending to be optimistic.

With the next impact against the hull, Minna spat a curse. "Shields are gone," she barked. "I'm doing what I can, but if something good doesn't happen fast..." The ship banked hard again as the pilot tried her best to continue to evade the larger craft.

Leia looked over at Rafe to solicit his advice, but the man was breathing loud and fast, almost as if he were having a panic attack. He looked back at her, and his gray eyes revealed his agony. "I can't do this anymore," he said. He pulled off his safety harness and ran out of the cockpit.

"Where are you going? Rafe!" Leia considered going after him, but the ship shuddered again and she stayed put. She'd have to deal with him later.

Another hit, and alarms started blaring. "That last blast took out the hyperdrive," Youk said in dismay. "And disabled the alluvial dampers."

A pit opened in Leia's stomach. "I think we're in trouble." She bit her lip, wondering what her father would do in this situation. Not get himself into it in the first place, most likely.

"For now just keep trying your best to outfly them, Minna. And Gorhan, keep barraging them with gunfire." And I'll try to come up with something brilliant.

"Guess now we find out if my best is good enough," Minna said. She was gripping the yoke so tightly that the brown skin on her knuckles was turning white. Leia reached over to squeeze the other woman's shoulder.

"Senator, something's happening... We've lost our escape pod," Minna said in confusion. "It just launched by itself. Youk, check to see if it's a malfunction."

The Mon Calamari pressed a few keys. "It doesn't appear to be, no."

"Rafe," Leia said with a gasp. "It has to be. But what is he doing? Turning himself in?"



A PIT OPENED IN LEIA'S STOMACH. "I THINK WE'RE IN TROUBLE." SHE BIT HER LIP, WONDERING WHAT HER FATHER WOULD DO IN THIS SITUATION.

A moment later, the pod came into view, headed directly for the Imperial ship – more specifically, the *Gatekeeper's* bridge – and as they waited, the pod made no indication of changing course.

"I don't believe it. He's going to ram them," Minna said breathlessly.

"Can you open up a comm channel to the pod?" Leia asked.

"I'm trying, but he isn't responding," Youk informed her.

Leia moaned. How would she ever explain this to her father?

"It's as crazy a plan as I've ever seen, but if it works, he just might save our skins," she heard Gorhan say.

Everyone in the cockpit seemed to be holding their breath as they watched the pod make its way toward the larger ship. The *Gatekeeper*, presumably intent on finishing off its more important quarry, didn't take action against the pod until it was



She closed her eyes, willing herself not to cry. She couldn't let her crew see her that way, like a lost little girl.

After a long moment, Minna cleared her throat. "What are your orders, Senator?"

"Take us to the closest non-occupied planet," Leia said wearily. "We'll arrange for either repairs or transport."

"Yes, Your Highness."

The crew of the *Constant Spirit* was quiet for the remainder of the trip.

Leia told her father about it when she returned to Alderaan, wanting to deliver the news in person. She sat in his plush, expansive office, where she had spent so many hours while she was growing up, and haltingly explained what had happened. She expected Bail Organa to be angry, or frustrated, but instead he was just sad.

"I'm so sorry," she said, not for the first time since she'd sat down. "I can't help but feel that this is my fault."

"Rafe knew the risks of his mission," her father said. He stood in front of the picture window, his back to her as he stared out at rolling green hills and a bright blue lake that twinkled in the sunlight. "He was prepared to die for the Alliance, and he did. As a hero. There are worse ways for a man to die."

"But he didn't have to," Leia said stubbornly, wincing at how young she sounded even to her own ears.

"He didn't?" He turned to look at her. "What could have gone differently?" he asked, more gently than she expected. "What would have saved both the intelligence we needed and the rest of your crew?"

"I don't know," she said, bowing her head. "But there must have been something. I didn't think fast enough..."

"You can't save everyone, Leia," Bail said. He sat down next to her on the couch and took her hand in his. "Your feelings do you credit, but war requires sacrifice. A sacrifice we all must be willing to make." He squeezed her hand. "You can't save everyone," he repeated.

She squeezed back, glad he was there, taking comfort in the familiar warmth of his skin. But his words nagged at her. "Maybe I can't always save everyone," she conceded. "That doesn't mean I shouldn't try." She raised her chin defiantly.

His dark eyes showed his doubts, but he smiled at her anyway. "You wouldn't be you if you didn't," he said.

They sat together until a servant called them to dinner, heralding the end of another day. There was always tomorrow. ☺

EXPANDED

Follow Jennifer Heddle on twitter @jenheddle
Have a look at Magali's art at
<http://magali-villeneuve.blogspot.co.uk>
And don't miss *Empire and Rebellion: Razor's Edge*
by Martha Wells—in stores now!

UNIVERSE

too late. The ship began to turn and fired its main gun, but both last-ditch efforts failed. Rafe's pod found its target well enough, ramming into the bridge in a spectacular conflagration.

A death bier, Leia thought.

Completely disabled, the *Gatekeeper* listed to one side aimlessly, looking almost pitiful as it floated in space like a ghost ship. But there was only one lost soul for which Leia grieved.

Gorhan appeared in the cockpit opening, his bulk blocking out all light behind him. "Whoever's left onboard is going to have bigger problems than us to deal with now. We owe Rafe a debt."

"Yes," Leia said, her voice rough.



BREAKING THE M



BROUGHT ON BOARD INDUSTRIAL LIGHT & MAGIC BEGINNING WITH *STAR WARS: EPISODE IV A NEW HOPE*, MODEL BUILDER LORNE PETERSON SOON FOUND HIMSELF WORKING ON A SMALL SCALE AND IN A STRANGE, UNKNOWN INDUSTRY. DURING AN INTERVIEW FROM 1984—NEVER PUBLISHED IN FULL BEFORE—HE TALKS ABOUT BUILDING SHIPS, FROM *SLAVE I* TO THE SUPER STAR DESTROYER TO THE *MILLENNIUM FALCON*...

OLD



Lorne Peterson was one of the pioneers of Industrial Light & Magic (ILM), and *Star Wars: Episode IV A New Hope* was his first film as a model builder. In 1978, when ILM moved from Los Angeles to northern California, George Lucas invited Peterson to oversee model production for *Star Wars: Episode V The Empire Strikes Back*. At the time of this interview, he had just completed *Star Wars: Episode VI Return of the Jedi*. Peterson has been honored with an Oscar and a BAFTA Award for his work on *Indiana Jones and the Temple of Doom*. He has visual effects credits for 42 films in all, and is co-author of the gorgeous tome *Sculpting a Galaxy: Inside the Star Wars Model Shop*.



In 1984, Thomas G. Smith, general manager of ILM, began writing *Industrial Light & Magic: The Art of Special Effects*. Smith interviewed key ILM people for the book, including Lorne Peterson. Here is the complete interview for *Insider* readers, as it is published in full—for the first time!

Thomas G. Smith: When did you first get interested in model-building?

Lorne Peterson: As a boy, I wanted to be an artist. When I asked for new bedroom furniture, my parents said they couldn't afford it, so I asked them for money for the wood and I built it myself. I entered art

"WE WERE OFFERED A JOB MAKING MODELS FOR A FILM WE HAD NEVER HEARD OF. SINCE WE HAD NO OTHER WORK LINED UP, WE TOOK THE JOB."

contests in painting, printmaking, sculpture, and organized an art carnival. My dad had a great shop and that helped a lot.

Where did you get your formal training?

I entered college at Long Beach State, hoping to become an architect. It wasn't long before I was drawn into industrial design. After I graduated, I couldn't find work, so classmate Jon Erland and I formed a small design company.

How did that work out?

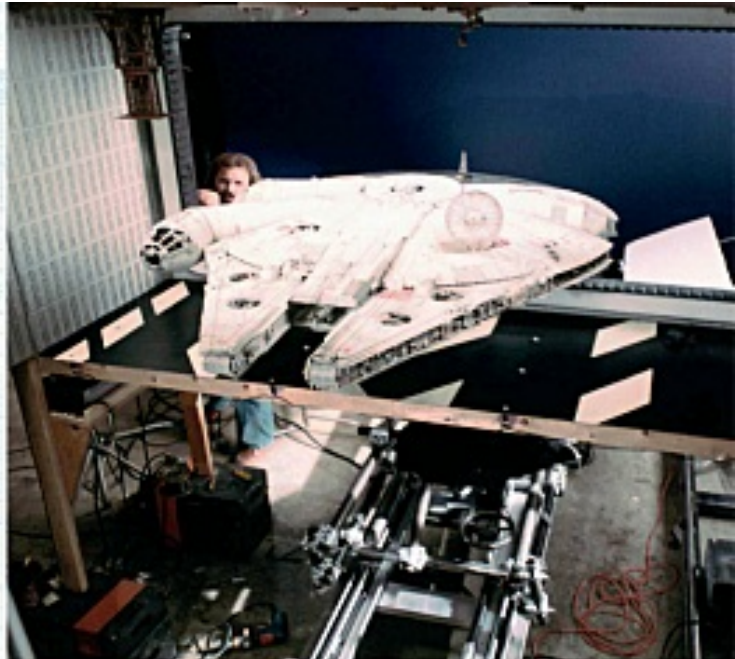
We got some work right away, but when there was a minor recession in 1975, business slowed down. With nothing to do, we both took off on short vacations, expecting things would improve by the time we got back. When we returned, there had been a call from another Long Beach State grad we knew, Bob Shepherd. He offered us a job making models for a film we had never heard of, directed by the guy who directed *American Graffiti*, George Lucas. Since we had no other work lined up, we took the job.



Above: Peterson steps into the jaws of the fearsome space slug!

Above, right: Working with the *Millennium Falcon* during the production of *A New Hope*.

Opposite page, from left: Working on *Slave I* for *The Empire Strikes Back*; Peterson (far right) is joined by (from left to right) Thomas G. Smith, Charlie Bailey (in background), Howard Kazanjian, George Lucas, Deborah Fine. Lucas is deciding which models will be archived and which discarded.



Describe ILM when you first went to work there in the fall of 1975. They were just getting organized in an industrial building north of Los Angeles. I was amazed to see all the camera equipment and artists drawing spaceships. The first model I was assigned to build was a large detail section on the Death Star, which we called "The Trench." Because of our experience in industrial design, we made it using modular pieces.

How many people were there in the model shop when you started? There were about four or five other people, and in the whole building, there were perhaps 25. John Dykstra was the boss, and he worked for George Lucas.

What other models were you responsible for? They hired us for two weeks, but that soon became two months. Other people pitched in to help us build the Death Star, and I set up processes for making other models, using technology I'd learned in my industrial design work. One of the models assigned to me was the sandcrawler, and I also worked on the X-wing.

Before *Star Wars*, spaceships in films looked pristine. *Star Wars* diverged from that concept. How did that come about? From the beginning, we went for a "space-aged" look. It was a "used" universe and George really preached that. Each ship had to have its own character, its own history.

I've heard that the original ILM was a chaotic place where people worked all hours of the day and night; not what 20th Century-Fox considered a normal filmmaking operation. Yeah, I remember a number of times George would wander through at 9 o'clock at night and we'd all be working. The doors were pretty much open 24 hours a day. I still had my little design company with Jon Erland, so we were trying to work both places at once. I'd start work at my company in the morning and then go over to ILM.

"GEORGE LUCAS WOULD WANDER THROUGH ILM AT 9 O'CLOCK AT NIGHT AND WE'D ALL BE WORKING. THE DOORS WERE PRETTY MUCH OPEN 24 HOURS A DAY."

I suppose you didn't anticipate a career working for George Lucas? Not at all. Our industrial design business was picking up. We even had to hire people to work for our own shop. Then I started heading up more ILM projects. I gave various parts of my *Star Wars* models to other people and began spending more time working at ILM. We were all great model-builders, but none of us had ever worked on anything as large as *Star Wars*.

So what happened when *Star Wars* was finished and they closed the doors at ILM?

We were all blown away by how great the film turned out. I wanted to do more film work, but the movie business was new to me. A guy who made sleazy X-rated films made me an offer to do the models for his next film. I told John Dykstra about it and he went ballistic. He told me, "*Star Wars* is going to be great and you'd better not go and do anything as sordid as that. Don't ruin your reputation doing that kind of thing." Dykstra was right. So I didn't take the job.

Were you surprised by *Star Wars*' box office success?

I knew it would be a good film, but never dreamed it would be as successful as it was. No one did. Even George Lucas was surprised. He used to eat dinner at a place called The Hamburger Hamlet located across the street from Grauman's Chinese Theatre in Hollywood. After the film opened, he'd sit near the window where he could see the lines forming outside the theater. I couldn't go anywhere without

hearing people talking about it, how fantastic it was, and how many times they'd seen it.

What did you do when ILM closed?

After ILM closed, I made models for the ABC network series *Battlestar Galactica*. John Dykstra leased ILM's equipment from George and set up a shop for the show. Although it wasn't called ILM [it was called Apogee], a lot of the same people and equipment were used on *Galactica*.

When did you hear about ILM reforming?

George hired Joe Johnston to draw up some concept drawings for a follow-up film. We weren't sure it was part of *Star Wars*, but Joe was working on concepts for a character I later learned was Yoda. George discussed the character with Joe without telling him any story details or that it was connected to *Star Wars* in any way. Later, visual effects supervisor Richard Edlund called me and asked what I'd think of heading up a model shop at a new ILM in Marin County. Dennis Muren had been contacted, too. Neither Dennis nor Richard had signed up yet, but I didn't know that.

It was a big decision for me. But thinking they were all going to be there, I signed on. George told me I could hire anyone, but that he'd prefer it if I hired local talent. I didn't know anyone in that part of California, so I hired Steve Gawley and Paul Huston who had worked on *Star Wars*. I knew they'd do a good job.

Why didn't John Dykstra join the rest of you?

I think there was a falling-out between George and John. He also had a lot of work in Los Angeles and maybe he just didn't want to move 400 miles away.

How would you compare the model work for *Empire Strikes Back* with *Star Wars*?

Looking back, *Empire* was the hardest one. When we started, producer Gary Kurtz said, "At least the models are already made." That was a great myth. The new ILM occupied about half of an industrial structure. We set up the model shop in a 1,000 square foot section of that building. Then work began to snowball on us. We were not only asked to build new models, but many of the old ones had to be copied in a different scale. For example, the *Millennium Falcon* we used on *Star Wars* was too large to use in the asteroid chase sequence. So some models were built again smaller and some larger.

Then, of course, there were lots of new ones that weren't in the first film.

What was the most difficult model to build on *Empire*?

The one that took the most man-hours was Vader's ship [the Super Star Destroyer *Executor*]. Originally, we were just supposed to re-dress the "Star Destroyer." They said they'd put a filter on the camera to change the color. But as time went on, Joe Johnston and George saw it as bigger, more massive. The problem was to get it built and on the stage for filming in seven weeks.

Describe the ship's lighting. That was very impressive.

It has two different kinds of light systems: interior lights that show through when you drill holes in it, and strips of painted brass plates with tiny holes etched in them. I calculated that the ship had 250,000 lights. The Star Destroyer from *Star Wars* had something like 30,000 lights, and we thought that was impressive at the time.

When did you start to use fiber-optic lighting?

That was right at the beginning of *Star Wars*. Grant McCune put fiber optic lights on the wing tips of the X-wing fighter.

Were there no fiber-optics in Darth Vader's ship?

Only in the conning tower. We preferred the etched brass idea.

What was the most expensive model you built?

I would say Vader's ship. We put a lot of time into it and I believe it cost over \$120,000 [around \$675,000 in 2013 dollars]. Partly, the high cost was due to all the overtime, the rush to build it. We built the Star Destroyer for around \$80,000, but that was over a period of six months. Vader's ship was done in seven

intense weeks. We put in enormous overtime. But that doesn't make Vader's ship the most complex one ILM ever built.

What was the most complex ship your ILM shop built?

The ship for *E.T.: The Extra-Terrestrial* was the most sophisticated, but it was much smaller than Vader's.

How do the *Star Wars* films you've done compare in terms of effort?

We built about 50 models for the first *Star Wars*, and for *Jedi* we made around 160. That isn't counting things like the miniature redwood forest for *Jedi*'s scooter chase and the enormous Death Star surface seen at the end of the film. The number of models for *Empire* was about 100. So over a period of 10 years, we constructed about 300 models.

How many of these models have been preserved in the Lucasfilm Archives?

After we finished *Jedi*, George had us set out all the models on our large soundstage. He reviewed each one of them and gave a thumbs-up to some and a thumbs-down to others. Fans around the world would be horrified to know we kept only 50 to 100 out of all we built. Not all of them were complete. Most of the models discarded were fragments of ships or ones made for distant shots where articulation was not so detailed.

Which ones are you personally most proud of, of the ones you built?

I found I had to devote more time to supervising than I would have liked, so I didn't get to build as many models as I wished. But one I did was Boba Fett's ship [*Slave I*]. Concept artist Nilo Rodis-Jamero [assistant art director for ILM] worked on early drawings for it. It was a great feeling to get back to building something on my own. Boba Fett didn't get much screen-time, but I really liked the look of his ship. 🤖





HOW TO

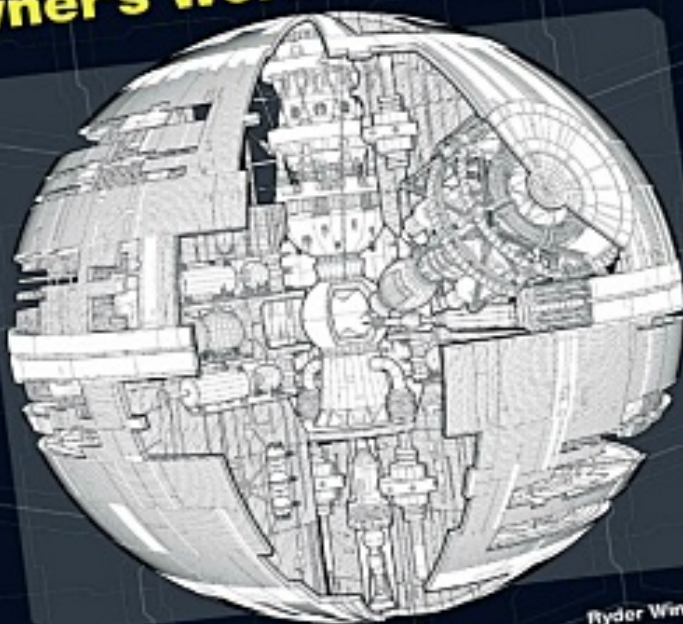
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STAR WARS

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VENTRESS VS. YODA

WORDS: NEIL EDWARDS

Sent to the Toydarian system's coral moon of Rugosa to negotiate the possibility of the Republic founding a base in Toydarian territory, Yoda's ship is attacked by the Banking Clan and he's forced to land on the moon in an escape pod.

Assisted by only three clone troopers, Yoda must stand against Asajj Ventress and a droid army in order to prove that the Jedi are more capable than Count Dooku and his Separatists to protect the Toydarian people in the war.

Ventress makes a deal with Yoda—if he and his clones can evade her best droid troops, Toydaria will join the Republic, but if her forces prevail, Toydaria joins the Separatists.

After much cat and mouse, Yoda starts to win, so Ventress cheats. King Katuunko, the Toydarian ruler, takes Yoda's side as she didn't give him a fair chance. An angry Ventress tries to kill the King, but Yoda stops her and she escapes. Yoda has proved that the Jedi way is the best.

WHAT THEY SAID

Nika Futterman (voice of Asajj Ventress), *Star Wars Insider* #122, January 2010: "I think the biggest challenge [of playing Asajj Ventress] has been figuring out who she is. We didn't know a lot about her originally. The writers were creating her character as I was playing her, so I was coming from the same place as the audience, and asking, *Who is she?* I didn't want to play her just as a one-note character, because she does have a big history, and I knew we would explore that further down the line."

ESSENTIAL TRIVIA

Before its premiere on TV, this debut episode of the series was shown on the Television Critics' Association Press Tour of summer 2008 and at that year's DragonCon in Atlanta, Georgia. It was first aired on TV on October 3, 2008.

WHY IT'S A CLASSIC

The episode reveals the contrasting methods of Jedi and Sith. Yoda proves the Jedi can protect the planet—not through violence, but through his selflessness: he lets Ventress get away, but saves the king. While she cheated to try and win the wager, Yoda played fair. Yoda wins the wager by being the better person. The quote that opens the episode is, "Great leaders inspire greatness in others," and it's the great leader Yoda who, despite the Toydarians' reputation as being wily operators, inspires the Toydarian ruler to do the right thing. Yoda also leads his troopers. When the clones doubt their abilities, it's the Jedi Master who encourages them to see themselves as individuals and to prize their minds. As a result, they triumph against far greater numbers and more firepower due to their quick thinking. As a true Jedi, Yoda brings out the best in those around him.



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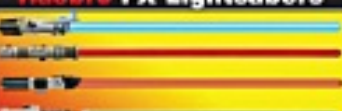
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BLASTER



62 BOOKS

Amazing concept illustrations, and the thumb wars commence!

66 COMICS

Ania Solo jumps into action, and we head back to Wild Space!

72 BOUNTY HUNTERS

Meet the stars, show the evidence, win the bounty!

74 BANTHA TRACKS

By the fans, for the fans!

78 RED FIVE

Five great *Star Wars* creatures, as picked by a wampa!

68 INCOMING BANE OR BUST?

DISCOVER WHY YOU CAN BANK
ON CAD BANE, AND MORE!

"THERE'S NOTHING LIKE A GOOD BLASTER AT YOUR SIDE, KID."



BOOKS



BRINGING WONDERS TO LIFE

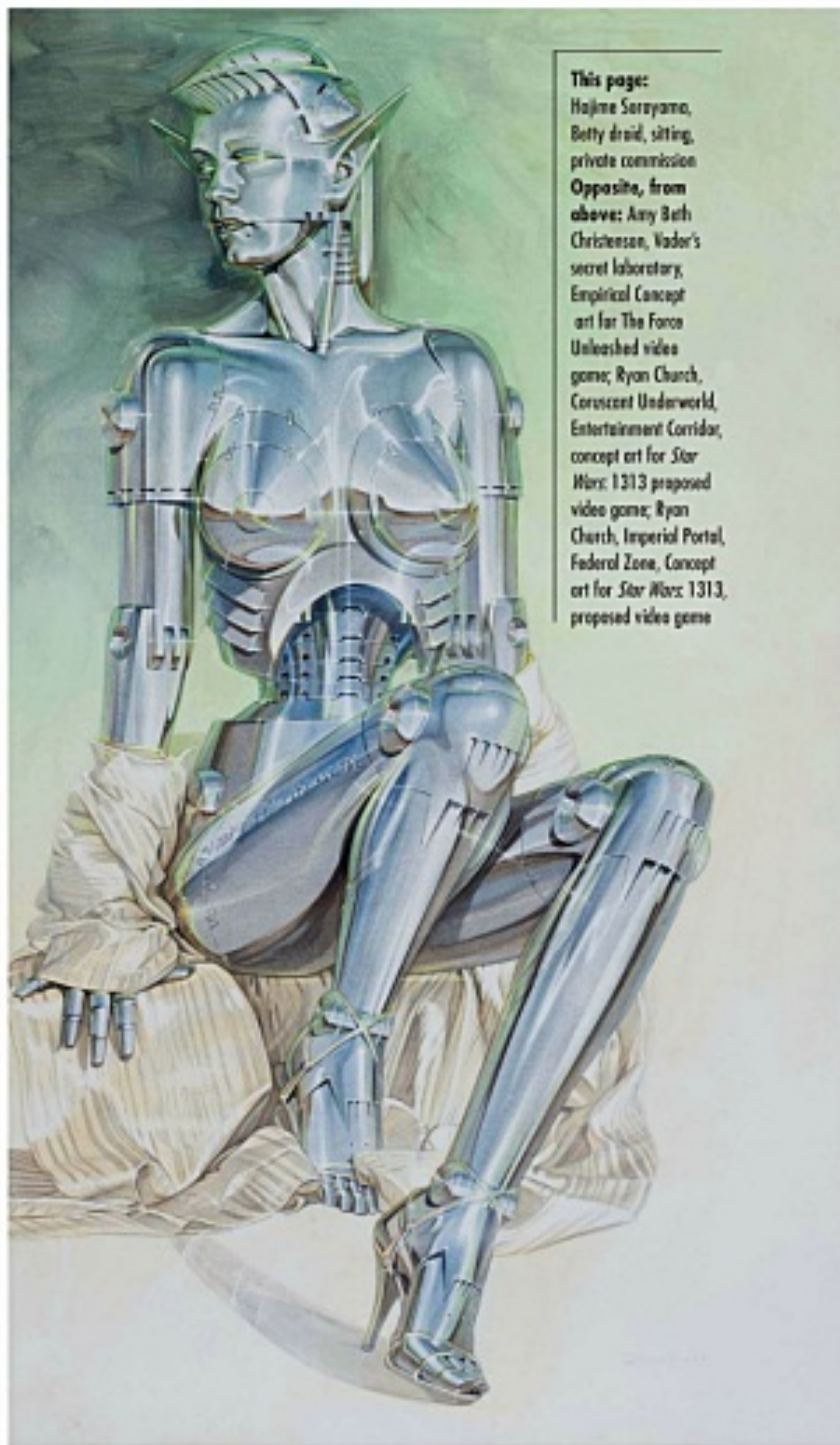


Legendary Production Artwork Gets the Showcase It Deserves in *Star Wars Art: Concept*

Coming soon from Abrams is *Star Wars Art: Concept*, the fourth and penultimate book in the *Star Wars Art* series. These high-quality collections of rare *Star Wars* art pieces bear the direct influence of their curator, George Lucas, with the previous volumes (*Visions*, *Comics*, and *Illustration*) offering up top examples from the fields of comic books, merchandising, and original creations. The new entry collects the best concept art created for the movies and *Star Wars* projects in TV, animation, and video games.

With artworks that date from 1975 to the present, *Star Wars Art: Concept* includes pieces by Ralph McQuarrie, Joe Johnston, Iain McCaig, Erik Tiemens, Amy Beth Christenson, Ryan Church, Jonathan Bach, Alex Jaeger, Greg Knight, Wayne Lo, Doug Chiang, and others. Working in mediums from pen & paper to paint to digital, these artists helped shape the classic and prequel movie trilogies as well as *Star Wars: The Clone Wars* and many other TV and video game projects. *Star Wars Art: Concept* also contains tantalizing glimpses at projects that never made it to completion, including the game *1313* and the animated TV series *Star Wars Detours*—as well as six specially commissioned pieces for the book by famed Japanese artist Hajime Sorayama.

With a foreword by Joe Johnston and an introduction by Doug Chiang, as well as a preface by Ryan Church and an interview with Erik Tiemens, the 176-page hardcover is available starting October 15. A Limited Edition is also available with many more artworks—as well as signed prints by Johnston, McCaig, Chiang, Church, and Tiemens.



This page:
Hajime Sorayama,
Betty droid, sitting,
private commission
Opposite, from
above: Amy Beth
Christenson, Vader's
secret laboratory,
Empirical Concept
art for *The Force
Unleashed* video
game; Ryan Church,
Coruscant Underworld,
Entertainment Corridor,
concept art for *Star
Wars: 1313* proposed
video game; Ryan
Church, *Imperial Portal*,
Federal Zone, Concept
art for *Star Wars: 1313*,
proposed video game



ONE STEP BEYOND

The *Star Wars: Edge of the Empire* Roleplaying Game Releases Its First Full-Length Adventure

The *Star Wars* Roleplaying Game has found new life in the *Edge of the Empire* setting, which debuted in December 2012 from Fantasy Flight Games. Newly released is the first standalone adventure module for the system, and *Beyond the Rim* promises to take players into Wild Space and beyond.

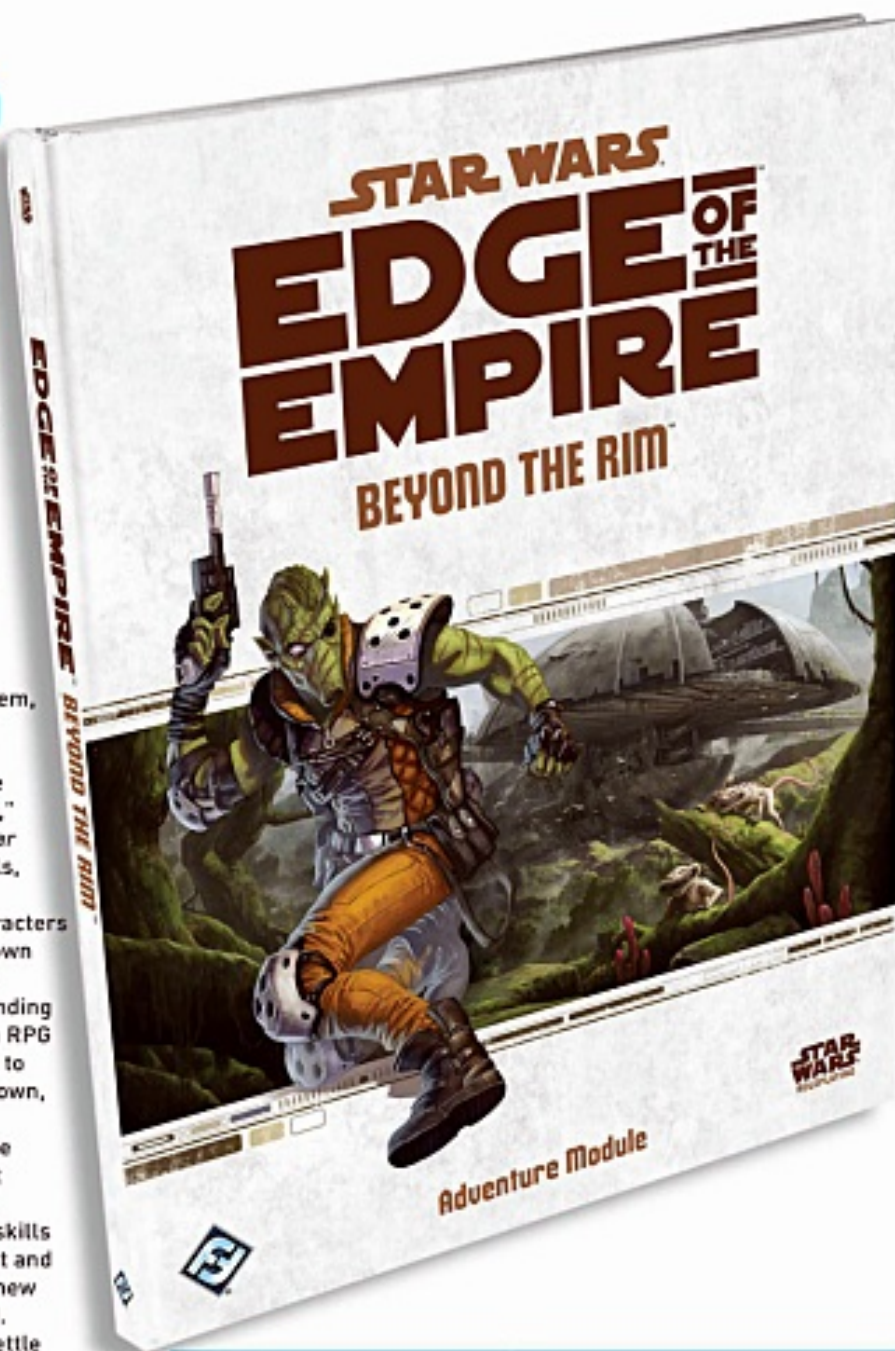
"We made sure that this introductory adventure would reward all specializations and styles of play," says producer Katrina Ostrander. Characters in *Star Wars: Edge of the Empire* are smugglers, scoundrels, explorers, mercenaries, political refugees, and renegades. *Beyond the Rim* takes these fringe characters to the true edge of the Empire—the borders of known space! "It was great discovering the jungle planet Cholganna via *Star Wars: The Essential Atlas* and finding it fit our story needs extremely well," says veteran RPG writer Sterling Hershey. "It was a lot of fun adding to the existing lore for the wild world and its well-known, vicious native creature, the nexu."

In *Beyond the Rim*, players set out to uncover the mystery of a long-lost Confederacy of Independent Systems treasury ship. Smugglers and Technician characters will test their piloting and mechanical skills working for a black-market tech company. Colonist and Explorer characters will have the chance to forge new hyperspace routes and pioneer an unsettled world. Bounty Hunters and Hired Guns can prove their mettle in skirmishes against deadly creatures, rival treasure hunters, and relentless Imperial forces.

There's lots of expanded lore for fans, too. Readers of the *Star Wars* comics will recognize the Wheel space station, and *Beyond the Rim* opens up the junkyard planet Raxus Prime for exploration behind a shield of Imperial shipyards and TIE fighter patrols.

"The setting was a collaborative effort between Fantasy Flight Games and I," explains Hershey. "They wanted an exploration adventure using a far Outer Rim destination. We traded a lot of ideas while I worked out suitable planets, timeframes, and specifics. There's enough material here for games far beyond this adventure."

A full-length adventure in three acts, *Beyond the Rim* gives players the chance for fame, fortune, and the squaring of old debts, as long as they can dodge Imperials, rival parties, and deadly wildlife. The 96-page module is available now.



ALL THUMBS!

With *Star Wars Lightsaber Thumb Wrestling*, the Schoolyard Game Gets Epic

Think you're the thumb wrestling master? *Star Wars Lightsaber Thumb Wrestling* is here to show you that you're just a learner, young Padawan!

Star Wars Lightsaber Thumb Wrestling is a durable board book with two holes drilled through it—each hole a battle position for a brave thumb warrior! To do battle, each combatant must Velcro a lightsaber to their thumb (one blue, one red) and turn the page to one of seven classic *Star Wars* environments. Lucasfilm's Pablo Hidalgo provided the book's text. With a lot of thumb flexibility and a little bit of Force, you can vanquish your opponent and reign supreme!

EPIC EBOOKS

Now in Digital Editions, the *Making Of* Books for the Classic Trilogy Come Packed With Extras

Coming October 22 are enhanced eBook editions of J. W. Rinzler's acclaimed *The Making of Star Wars*, *The Making of Star Wars: The Empire Strikes Back*, and *The Making of Star Wars: Return of the Jedi*. Not only do these books provide amazing looks into the creation of the Classic Trilogy films, but the new digital enhancements offer a wealth of wonders for *Star Wars* fans.

Bonus content includes never-before-seen photos and jaw-dropping behind-the-scenes video, some of which received sneak-peek exposure at San Diego Comic-Con 2012. The *Star Wars* gag reel alone generated a huge fan buzz. Below is a partial list of the enhancements—be sure to check starwars.com for a complete rundown!

The Making of Star Wars

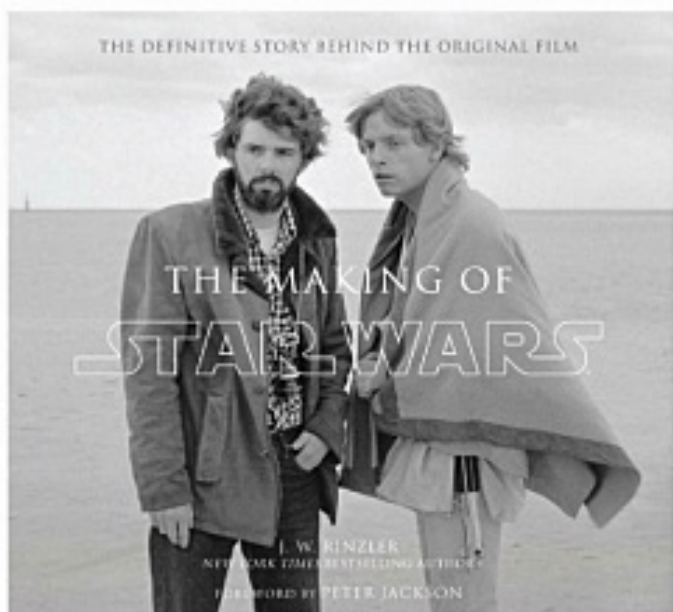
- Video: The legendary *Star Wars* gag reel.
- Audio: George Lucas directing Alec Guinness during additional dialogue recording.
- Audio: Roger Christian on creating the first lightsaber prop.

The Making of Star Wars: The Empire Strikes Back

- Video: Alternate version of the wampa attack on Luke.
- Video: Additional dialogue of Chewbacca and Han Solo in the Hoth hangar, including Peter Mayhew using his real voice.
- Video: Battle of Hoth early cut with animatics, including the original planned death of General Veers.
- Audio: Mark Hamill discussing Luke's character arc.
- Audio: Director Irvin Kershner talks with Harrison Ford about the carbon freeze scene.

The Making of Star Wars: Return of the Jedi

- Video: Additional footage showing the death of a female X-wing pilot.
- Video: Early version of Luke constructing his lightsaber.
- Audio: Visual effects supervisor Ken Ralston discusses ILM's "Black Friday."
- Video: Behind the scenes on location near Crescent City, California, where George Lucas and Richard Marquand direct the Battle of Endor.





COMICS

#1 FOR \$1

Dark Horse Offers the Perfect Way to Get Into *Star Wars* Legacy

With Ania Solo finding new adventures in *Star Wars* Legacy: *Outcasts of the Broken Ring* (see main story), Dark Horse is offering Ania's first adventure at a rock-bottom price. Available November 20 for only \$1 U.S., the 32-page adventure introduces Ania and sets up her first conflict with the forces of the dark side. Issue #1 is written by Gabriel Hardman and Corinna Bechko and illustrated by Gabriel Hardman, with a cover by Dave Wilkins.



SOLO, BUT NOT ALONE

Ania Solo Lands an Adventuring Partner in *Star Wars* Legacy

The *Star Wars* Legacy series rolls on with Ania Solo, the descendant of Han Solo and Princess Leia Organa. Set more than 130 years after the events of the *Star Wars* movies, Legacy presented a radically-changed galaxy when it debuted in 2006. And, while the original stories showcased Cade Skywalker and his fight against a resurgent Sith empire, the current Ania Solo narrative has told a more down-to-earth story.

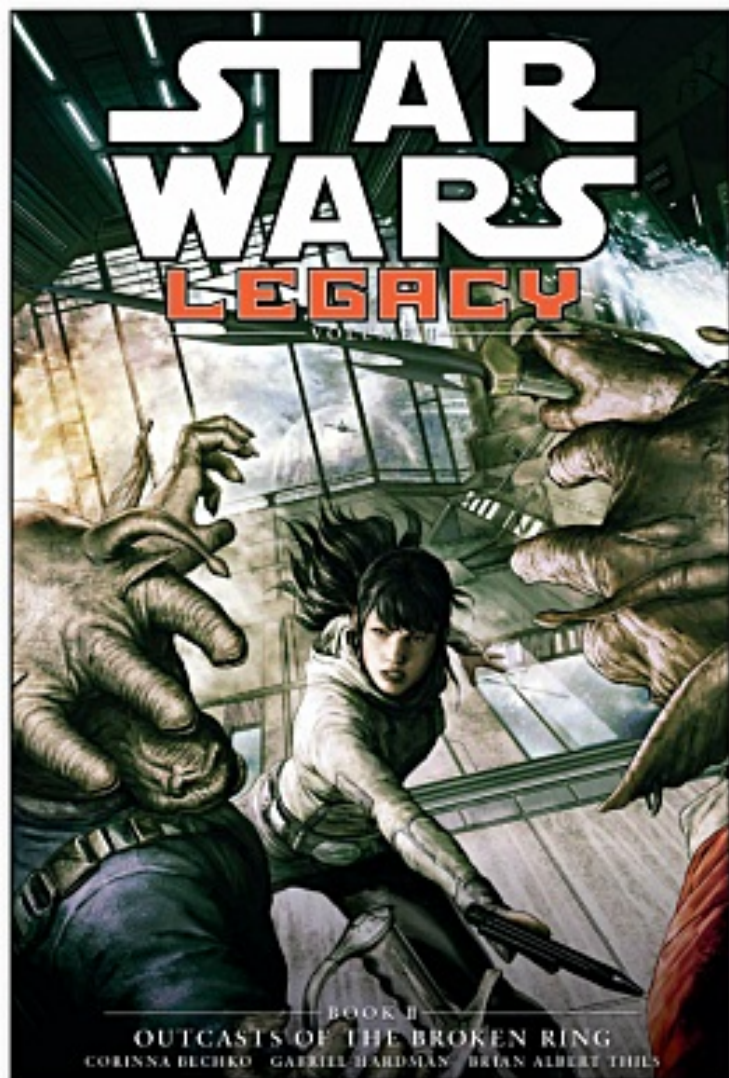
"There's a challenge in making the Byzantine geopolitics of the previous Legacy series gel with the kind of story we want to tell," says writer and artist Gabriel Hardman who, with co-writer Corinna Bechko, introduced Ania Solo in the story arc *Star Wars* Legacy: *Prisoner of the Floating World* (issues #1-5 of the revived series).

"We tell a ground-level story because that's what Ania's character demands, but she lives in this world and has to interact with the larger players. We have to come up with ways to see the bigger political situation while still telling an intimate story. In *A New Hope*, Luke jumped directly from farmboy to hero at the center of an enormous galactic conflict. But since we're telling a long-form story, Ania can't become directly involved so quickly."

In Ania Solo's debut adventure she made an enemy of Sith Lord Darth Wredd, earned the favor of Imperial Empress Marasiah Fel, and found an ally in Imperial Knight Jao Assam. The current storyarc, *Outcasts of the Broken Ring* (issues #6-10), has reteamed her with Jao for an all-new adventure taking the duo to the poisoned waters of the Mon Calamari homeworld.

"With the galaxy's leaders unwilling to help, Ania and Jao set out to track down Darth Wredd on their own," says Hardman, "and the trail leads them to one of the most tragic events of the war." Issue #8 of the series goes on sale October 23, in which Ania and Jao battle pirates in the Mon Cal shipyards. "The Mon Cals and Quarrens are being lured back on the promise that their planet can be terraformed," explains Hardman, "only to find themselves enslaved by gangsters who have hijacked the planet's orbital ring. Ania and Jao have to confront the mysterious leader of these pirates in the hope of finding Darth Wredd."

Hardman contributed the interior artwork for *Prisoner of the Floating World* but artist Brian Thies has stepped in to illustrate this story arc. Hardman and Bechko, however, are continuing their writing collaboration, and by now they have a comfortable handle on what makes their main character tick. "Ania is far too action-



oriented to think of herself as a hero," says Bechko. "She's just doing the best she can for herself and her friends. But that doesn't mean she's going to pass up an opportunity that will lead to adventure instead of a boring 'normal' life. If that also benefits an entire species, so much the better. But she thinks heroes are people you read about in books."

Readers will recognize plenty of Solo spirit on display in Ania's actions, but Hardman says that he and Bechko aren't making any conscious effort to mirror either Han or Leia. Instead they're taking cues from outside character types. "We might be channeling Humphrey Bogart," he says. "Maybe a little Jim Rockford [of TV's *The Rockford Files*]. We're always keeping Han and Leia in mind when we write Ania, but we feel it keeps the character fresh if we look outside the series for inspiration. Ania is younger than Han was in the original movies, and comes from a very different background than Leia. She's tough and savvy, but lacks experience. In fact, her toughness may be a trait she got from Leia's side of the family."

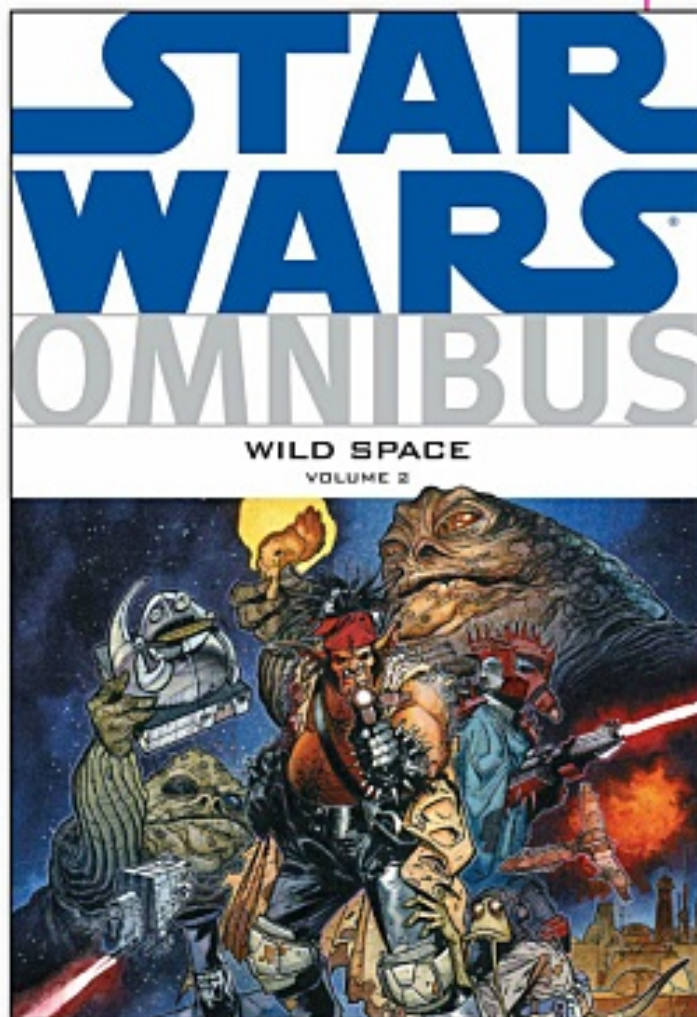
Now that Ania has a traveling companion in a fully-trained Imperial Knight, where might her relationship with Jao Assam lead? Bechko has some ideas. "They respect each other, but their worldviews are very different," she says. "Ania relies on her wits and bravado while Jao truly subscribes to the vows he took as an Imperial Knight. That will lead to some friction, especially since Ania has a deep distrust of authority and no innate understanding of the Force."

WILD THINGS

Star Wars Gets Weird in the Second Wild Space Collection

Available October 2 is *Star Wars Omnibus: Wild Space Volume 2*, a 488-page trade paperback that reprints rare stories and other *Star Wars* oddities, many collected here for the first time.

Wild Space Volume 2 includes *Sergio Stomps Star Wars* by legendary *MAD* cartoonist Sergio Aragonés, plus the complete *Tag & Bink* adventures, young Anakin Skywalker in *Podracing Tales*, the complete run of *Jabba the Hutt* comics, *The Bounty Hunters: Scoundrel's Wages*, and a collection of amazing tales from the concept artists behind Episode III in *Star Wars: Visionaries*.





INCOMING

THE LATEST *STAR WARS* GEAR YOU'LL WANT TO ADD TO YOUR COLLECTION! WORDS: JAMES BURNS

GENTLE GIANT



YODA STATUE

Gentle Giant has created an amazing companion piece to the awesome-looking Padmé Amidala statue, featured in the last issue of *Star Wars Insider*. The companion piece will feature the diminutive but powerful Jedi Yoda in a realistic and detailed rendering that was also inspired by the Clone Wars micro-series created by Genndy Tartakovsky. This is not the first time that Gentle Giant has tackled Yoda – in fact, they have produced numerous mini busts, maquettes, statues and even a life-sized monument before, but this is the most detailed and compelling version to date.

The new statue was inspired by Adam Hughes' artwork which, in turn, was inspired by Tartakovsky's micro-series. The piece has been digitally sculpted by the master artisans at Gentle Giant and individually hand-painted; each statue comes uniquely numbered and includes a matching certificate of authenticity.

Available: Q2 2014

Prices: \$115

**MOST
WANTED**

IMPERIAL SNOWTROOPER (HOTH BATTLE GEAR) JUMBO FIGURE

Gentle Giant continues its line of vintage action-figure reproductions with the release of Imperial Soldier in Hoth Battle Gear. This figure continues the current theme of characters from *The Empire Strikes Back*, along with the bounty hunters and other figures in Hoth fatigues, including Luke Skywalker and Han Solo. Digitally scanned from mint 3 3/4" Kenner originals and reproduced to 12" tall, no detail has been overlooked. These reproductions have inspired Vintage collectors all over the world and are just like they were when us old-timers were kids, only BIGGER!

This classic Kenner creation comes packaged on a 1980 *Empire Strikes Back*-inspired blister card, featuring original artwork, in a re-sealable plastic outer clam shell to help protect and display!

Available: Q2 2014

Price: \$90



BOBA FETT HOLIDAY SPECIAL ANIMATED MAQUETTE

This is not the first time that Gentle Giant has produced the feared bounty hunter Boba Fett as a maquette inspired by the *Star Wars Holiday Special*. In 2007, as a limited edition at *Star Wars Celebration IV* and *Star Wars Celebration Europe*, Gentle Giant created a variant of the then recently released Boba Fett animated maquette in the *Holiday Special* colors.

This new interpretation is much closer to the look of the original animation due to special digital sculpting techniques used on footage from the *Holiday Special* itself. The result is a dramatic piece that features a very different look for one of the most iconic and loved characters.

This limited edition hand-painted maquette comes individually numbered and is paired with a matching certificate of authenticity. Available: Q2 2014
Price: \$139



HER UNIVERSE

Fresh from her first ever European appearance at *Star Wars Celebration Europe*, Ashley Eckstein continues to push the Her Universe brand from strength to strength.

With Halloween just around the corner, Her Universe has you covered with a variety of "Everyday Cosplay" dresses. You can stay on the light side of the Force and dress as your favorite astromech, R2-D2, or for those of you who prefer the dark side there's a Vader-inspired dress. Either way, you'll be a Force to be reckoned with. Available: Now
Price: \$45



YOMEGA

Yomega is introducing a brand new range of high performance collectible Yo-Yos as part of a new *Star Wars* collection that's available this holiday season, putting the power of the Force in the hands of yo-yo fans—from kids to collectors—all over the galaxy.

STAR WARS YOMEGA YO-MEN YO-YO AND ACTION STANDS

Yomega's Yo-Men are a fun new way to display and hold your yo-yos by depicting your favorite *Star Wars* characters. Yomega Yo-Men come with a *Star Wars* Yomega Fireball yo-yo cradled in a detailed Yo-Men Action Stand sculpted to the character's likeness. The yo-yos feature a bold character image along with all the features you'd expect from a Yomega Fireball yo-yo. The first wave of *Star Wars* Yo-Men includes Darth Vader, 501st Clone Trooper, Yoda and General Grievous.

Price: \$15.95



STAR WARS YOMEGA FIREBALL

The *Star Wars* Yomega Fireball features the Yomega patented transaxle system which enables high speed, smooth spins over three times longer than an ordinary yo-yo. Each Fireball also includes String Bling, a collectible ring molded in a *Star Wars* character's likeness. The yo-yo string attaches to the String Bling ring for added comfort while performing classic as well as advanced looping yo-yo tricks. The first wave of the *Star Wars* Yomega Fireball includes Darth Vader, Boba Fett, Stormtrooper, Imperial and Rebel logos (pictured above). Price: \$10.95

DIAMOND

Diamond is known for its realistic-looking Bust Banks and barware, and this Winter there are three new products added to the range.



The Cad Bane Vinyl Bust Bank from *Star Wars: The Clone Wars* has been sculpted by Oluf Hartvigson, stands 8" tall and features collectible-quality paint and sculpting with a coin slot that allows you to deposit your bounties. Just check that what you put in you get out as this is one sly bounty hunter! Available November 2013
Price: \$22.99

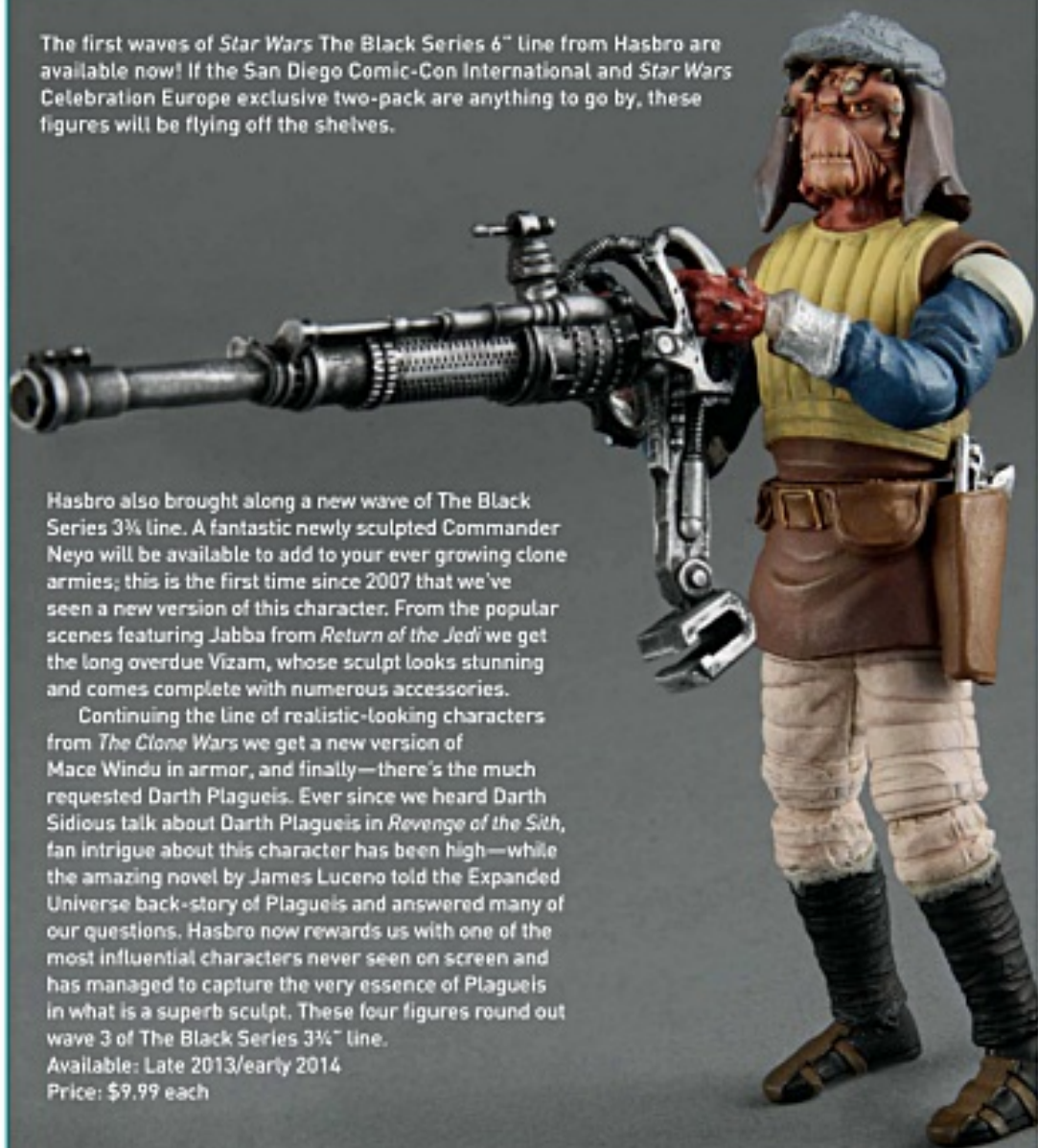


"I find your lack of a bottle opener disturbing!" Make sure you always have a way to open your favorite beverage with this solid metal bottle opener, depicting Darth Vader. Measuring 4" long, the bottle opener has magnets on the back and opens any bottle cap with ease. It's an elegant tool for a more civilized age and comes packaged in a collector's case. Available: January 2014
Price: \$17.99



Commander Thire, one of the greatest Clone Commanders in the Empire's history, has been immortalized in vinyl as a Bust Bank sculpted by Oluf Hartvigson. Thire was known for his command of the Cerebus Guard, the elite shock-troopers that defended the capital and hunted down Separatists during *The Clone Wars*. He will guard your money with pride and honor in this 8" tall bank. Available: January 2014
Price: \$22.99

The first waves of *Star Wars* The Black Series 6" line from Hasbro are available now! If the San Diego Comic-Con International and *Star Wars* Celebration Europe exclusive two-pack are anything to go by, these figures will be flying off the shelves.



Hasbro also brought along a new wave of The Black Series 3 1/2" line. A fantastic newly sculpted Commander Neyo will be available to add to your ever growing clone armies; this is the first time since 2007 that we've seen a new version of this character. From the popular scenes featuring Jabba from *Return of the Jedi* we get the long overdue Vizam, whose sculpt looks stunning and comes complete with numerous accessories.

Continuing the line of realistic-looking characters from *The Clone Wars* we get a new version of Mace Windu in armor, and finally—there's the much requested Darth Plagueis. Ever since we heard Darth Sidious talk about Darth Plagueis in *Revenge of the Sith*, fan intrigue about this character has been high—while the amazing novel by James Luceno told the Expanded Universe back-story of Plagueis and answered many of our questions. Hasbro now rewards us with one of the most influential characters never seen on screen and has managed to capture the very essence of Plagueis in what is a superb sculpt. These four figures round out wave 3 of The Black Series 3 1/2" line.

Available: Late 2013/early 2014

Price: \$9.99 each



At Celebration Europe, Hasbro revealed wave 3, featuring more of the greatest characters from the *Star Wars* universe, intricately designed and with multiple levels of articulation (and in this scale for the first time). The wave includes Luke Skywalker in his Bespin fatigues from *The Empire Strikes Back*, Obi-Wan Kenobi from *Revenge of the Sith*, and stormtrooper. These new figures will be available to buy alongside Princess Leia in her slave outfit from *Return of the Jedi* (not pictured). Available: Late 2013/early 2014
Price: \$19.99

BOUNTY HUNTERS



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KOTOBUKIYA

BOUNTY WINNER!

READER MEETS AUTHORS!

In August 2012, I attended my very first *Star Wars* Celebration, Celebration VI, with my dad. This will definitely not be my last *Star Wars* Celebration because I had a great time walking around the show floor and meeting other *Star Wars* fans while standing in line for different things.

While I was at *Star Wars* Celebration VI, I was fortunate enough to meet Timothy Zahn (my favorite *Star Wars* author), James Luceno, Troy Denning, and Aaron Allston and get all of their autographs. All of them took time to talk to everyone who wanted their autograph so I really appreciated that.
—Kayla Rhodes, Tacoma, USA



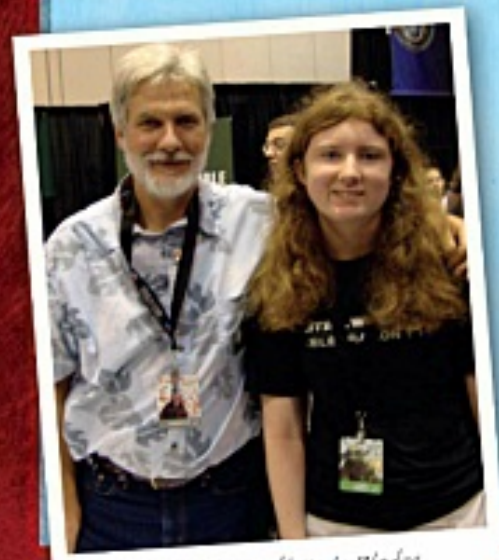
Kayla gets to meet her favorite Star Wars author, Timothy Zahn!



Kayla and X-Wing novels author, Aaron Allston!



Kayla and her dad meet Tim Ross (Admiral Ackbar)!



Timothy Denning with Kayla Rhodes



Kayla meets Jarroly Bullock (Boba Fett)!



Kayla meets author James Luceno!



Albert Blake Headen (right) with Zett Jukassa and son of George, Jett Lucas!



PART OF JETT'S PACK!

I had the honor of meeting George Lucas's son, Jett Lucas at the Pittsburgh SteelCon. Jett, who played Zett Jukassa in *Revenge of the Sith*, is really easy-going and fun to talk to.

—Albert Blake Headen, by email

A BOUNTY HUNTER, A DROID, AND A JEDI!

My son is a big Fett fan and he is working on getting autographs of all the actors who have played Boba Fett. Here he is meeting Boba junior, Daniel Logan!

The other picture was taken when I was near the front of the Kenny Baker autograph line. Mark Hamill crashed the line to say hello to his old friend and I managed to get this picture. Definitely one of the highlights of my Celebration VI!—Scott Hume, by email



Mark Hamill (Luke Skywalker) greets his old friend Kenny Baker (R2-D2) mid-signing!



Scott Hume and son Brock down Daniel Logan (Young Boba Fett)!

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VOL
78

BANTHA TRACKS



BY THE FANS
FOR THE FANS

THE ALL-FAN, ALL-VOLUNTEER, INCREDIBLY POWERFUL *STAR WARS* FAN CLUBS

Especially for this edition of *Bantha Tracks*, here's a look into some of the largest *Star Wars* costumed fan clubs that extend throughout the world. Some of the clubs you might have been familiar with for more than a dozen years, but some of the facts you read might surprise you....

THE GOOD GUYS... THE TIME FOR THE REBEL LEGION HAS COME!

www.rebellegion.com

One of the longest-running costuming clubs out there, the Rebel Legion was founded in 2000, and now has more than 2,400 active members covering 39 countries of the world.

Over 40 "Rebel Bases" and Outposts worldwide today include new Bases added for the first time this year in the countries of Austria, China, Hungary, Ireland, Monaco, Russia and Turkey, plus three additional bases in Australia.

"Our organization supports the Make-A-Wish Foundation and Peter Mayhew Foundation, along with many other local charities and support groups," reports Jason H. Rutledge, the Commanding Officer of the worldwide Rebel Legion. "Our recent Artist Cards series of charity eBay auctions raised over \$1,500 for the Make-A-Wish Foundation, and our members routinely donate money to causes like Hurricane Sandy relief, Australia wildfire relief, and to help specific members facing hardships."

The Rebel Legion has strict guidelines for the costumes accepted into the organization, but given the vast number of Rebels and good guys in the galaxy far, far away, they accept over 200 different hero costumes. "All the way from the most well-known like Han Solo and Princess Leia," says Rutledge, "to the newer, lesser-known ones like Imperial Knights and Deliah Blue. And our list is always expanding!"

With the new television series *Star Wars Rebels* due to premiere in 2014 the Rebel Legion should expect even more attention, and to add more costumes to their ever-growing list.

Rutledge says that in addition to the countless local appearances made by Rebel Legion members all over the world, some of their most notable have been at the Rose Bowl Parade in 2007, the *Star Wars* Celebrations in the U.S. (2002-2012), *Star Wars* Celebrations Europe and Japan, *Star Wars* Weekends at Disney World, and the "Where Science Meets Imagination" touring exhibit stops.



↑ Different costume categories in the Rebel Legion lend themselves to favorite scenes from the movies, especially with certain photo set backdrops at the Celebrations.



↑ For *Star Wars* Celebration VI in 2012, the Rebel Legion built a cantina where fans could hang out by the bar and maybe get some blue milk.



↑ The truly spectacular photograph from Celebration VI of the Rebel Legion members at the show.

GET IN TRACKS!



↑ Star Wars Celebration VI in Orlando saw the Mandalorian Mercs create a "lock-up" for charity.



↑ Mandalorian Mercs, especially from the European Clans, at Celebration Europe in July, Essen, Germany.

THE MIGHT OF THE MERCS

www.mandalorianmercs.com

www.littlewarriorinternational.org

The Mandalorian Mercs will celebrate their 7th anniversary this coming year, having been founded in 2007. A costuming club inspired by the Mandalorian costumes of the bounty hunters Boba and Jango Fett, approximately 95% of the Mercs customize their armor. This personal touch lets members share their creativity while still looking very much like they came right out of the universe of Star Wars. Members might base their Mandalorians on characters in the Star Wars movies, television and expanded universe, but most give them a personal touch. Approximately five percent are "canon" Mandalorians designed specifically after the movie and *The Clone Wars* characters.

"Costumes approved by the Mandalorian Mercs are referenced from many eras of the Star Wars timeline," says Tom Hutchens, Mandalore the Uinter of the Mandalorian Mercs. "Pre-Republic, Knights of the Old Republic, The Old Republic, Rise of the Empire/Rebellion/New Republic/Legacy (modern) eras are all represented in the Mandalorian Mercs."

In addition to the different eras, the Mercs have instituted a profession-based system that they call Brigades, which allows their members to specialize their costumes based on professions that are reference in the Star Wars expanded universe like medics, snipers, assault Mandos and engineers, to name just a few.

While they might look like the bad boy bounty hunters of Star Wars, the Mercs share a spirit of charity and community service. To date they have raised over \$800,000 worldwide for charities, and also distributed more than \$20,000 to families and children in need through their own "Little Warrior International" charity fund. With 800 members in 15 countries and 53 chartered Clans (chapters) in 11 countries, this is an incredible amount of charity work per member.

In addition to their charity work, the Mercs get kids involved in positive ways.

"We sponsor a children's costume club called Verd'ika Corps for children 4-17 years of age," reports Hutchens. "The Corps helps children learn about costume and prop construction, how to work together, and how to use Star Wars as a positive force in their local communities."

The group is also proud of how they work with the other established Star Wars costuming groups.

"Hopefully, we can illustrate the Mercs' world-wide diversity, and how we work together with the 501st and Rebel Legion to accomplish great things in the name of Star Wars," concludes Hutchens.

Saber Guild Empire, New York. →

SHARING THE WAYS OF THE FORCE: THE SABER GUILD

www.saberguild.com

A relative newcomer to the fan club scene, the Saber Guild was formed in 2008 with four members, and now boasts close to 200 members globally.

"Our message is very clear," writes Robert Estrada, Global Director of The Saber Guild, "serving our community and supporting local and national charities through live, choreographed lightsaber shows that are safe and fun."

Members can choose their side, light or dark, and they train weekly with lightsaber moves and choreography. Their shows not only draw crowds but support many charities like the Ronald McDonald House, Make-A-Wish, and Relay for Life.

"The best part of this club is that each temple (chapter) becomes a close cluster of friends that are like extended families," says Estrada.

The list of appearances for the Saber Guild chapters is long, and include Star Wars Celebration VI and San Diego Comic-Con. Their presence at Celebration in particular brought them national recognition and helped them expand their chapters.

In addition to their original chapter in Southern California, the Saber Guild has expanded to the San Francisco Bay area, New York, Pennsylvania, Maryland, Florida, Kansas, Tennessee, Georgia, Indonesia, Indiana, and Italy.

The group's performances have won awards at WonderCon in both 2010 and 2011.



↑ Saber Guild members at San Diego Comic-Con International 2013, where they performed as the entertainment for the Comic-Con Masquerade.



↑ Golden Gate Knights in San Francisco, California.



IMPERIAL WORLD: THE 501ST LEGION

www.501st.com

If one thinks about *Star Wars* costuming clubs, they almost always think of the 501st Legion, the granddaddy of all *Star Wars* costuming clubs, that started it all back in 1997.

By far the biggest and most widely-organized, the 501st Legion was founded by Albin Johnson, who originally wanted to attend a convention in stormtrooper armor with friends, and then fostered the idea of a community and charity service while wearing the costumes of the "bad guys" of *Star Wars*. To say Johnson's idea took hold would be a dramatic understatement.

With 26 categories of costumes, and over 7,000 members who have almost 10,000 different costumes between them, the 501st has a jaw-dropping reach. In almost any country of the world (more than 50), you might see the Emperor's Finest at an event, charity function, or convention.

Even more jaw-dropping than their amazing costume reach are their charity efforts. Just this year-to-date, as of August, the 501st worldwide charity efforts raised well over \$11 million dollars.

"Our largest donations to organizations this year have been to the American Cancer Society, Autism Speaks, Make-A-Wish, the Muscular Dystrophy Association, and a myriad of local Children's Hospitals," says Scott Allen, the worldwide charity officer of the 501st Legion. "We always get a big influx of charity reports after the year's end, too."

It's incredible, and humbling, how the bad guys of the galaxy continue to give the very best of themselves.



SUBMISSION GUIDELINES

Any original art, envelope art, comics, illustrations, news, stories, meeting information, or any materials voluntarily submitted become the property of *Bantha Tracks*. No compensation will be given for voluntary submissions, and there is no guarantee of publication. Submissions to *Bantha Tracks* will not be returned.

Each submission must include the creator's name, age, contact details, date the work was created, and a statement that the work is original, and created by the person submitting it.

Send electronic files to banthatracks@starwars.com, or send your snail mail to *Bantha Tracks*, c/o Mary Franklin, P.O. Box 29901, San Francisco, CA 94129



Truly worldwide, members of the 501st walk the desert in Peru.



↑ In Finse, Norway, near where *The Empire Strikes Back* was filmed, snowtroopers assemble.



↑ No day at the beach is complete without Imperials.



WORDS FOR WHAT WORDS CAN'T SAY

What if I were to tell you that there are no official Star Wars Fan Clubs, outside of one remaining licensed Fan Club in Germany?

It's hard to believe, isn't it, when one sees costumed Star Wars fans and organized Star Wars fans doing great things, in every edition of *Bantha Tracks* and *Insider*?

Part of my career at Lucasfilm is working with the Star Wars fan groups, and I do that on a daily basis. As a fan myself—and one of the founding members of Club Jade—it's an honor, and one that I take very seriously. I remember wondering what Lucasfilm thought of our fledgling little group way back in the mid-90s, and I always want to communicate the appreciation and gratitude that Lucasfilm does feel for the fans. It's not hard, because I feel that gratitude myself every day.

Back to my opening line, it's true. There are no official fan clubs (outside of the aforementioned Germany club owned by Miracle Images). The rest are all self-organized, self-policed, self-motivated, and all the clubs I work with handle it beautifully.

Once a reporter in Chicago called the 501st Legion the "new Kiwanis Club," and I think that is a great name. Donning Star Wars costumes, the 501st—as well as the Rebel Legion, Mandalorian Mercs, Saber Guild, Jedi Assembly, and dozens more clubs—not only bring joy to kids of all ages, they offer service and charity to their communities.

Way back at the end of 2002, I wrote about costumed fan clubs in *Bantha Tracks*. I reported that, at that time, the 501st Legion had more than 1,000 members, and the Rebel Legion had 212 members. Currently, thanks to their own dedication, hard work, organization, and creativity, the groups can claim almost 10,000 members between them.

While the Imperials, Rebels, Mandalos and Jedi often grab the headlines, I wanted to list here the Star Wars Fan Clubs whom I have worked with through

their Fan Tables at the recent Celebrations and through their charity work in their communities. There are even more out there than this, and I apologize to any I might have forgotten. You all deserve this recognition and far more for the joy and service you bring to those around you (in no particular order):

- Curto Burns
- Jedi News
- TeeKay-421
- Galactic Nights
- Jedipedia
- Mission Orange
- La 59ème Légion
- Mandalorianische Beskarschmiede
- Norwich Star Wars Club
- Star Wars Combine
- R2-D2 Builders' Club
- Union of the Force
- Saberproject
- Projekt Star Wars
- Star Wars Fans Nürnberg
- White Sharks
- Fan Force
- DC Area Collectors' Club
- Japan Star Wars Modeling Alliance
- Mississippi Mandalorians
- The Dark Empire
- The Twin Suns
- Ohio Star Wars Collectors' Club
- Pennsylvania Star Wars Collecting Society
- Star Wars Grand Florida Alliance
- Jedi Order of Japan
- SWAG 77
- The Force United
- The Jedi Assembly
- Wookieepedia
- The Dented Helmet

In the end, the only words I can think of that are appropriate for all these heroes among us are "thank you."



Get in Tracks!
Mary Franklin
Editor, *Bantha Tracks*



↑ At Celebration VI, characters from *The Clone Wars* are brought to life. Photo by Joel Aron.



↑ It's not all straight time for the Empire. Members of the 501st go Muppet Trooper at Celebration VI.

RED FIVE

HOWIE WEED'S FIVE FAVORITE ALIENS!

Industrial Light & Magic artist Howie Weed donned the wampa suit to menace Luke Skywalker in *The Empire Strikes Back*. Who better to pick their top five *Star Wars* aliens?



1 BOGA



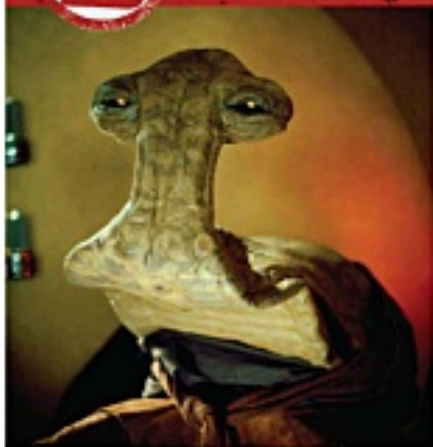
One of my favorite CG creatures from the *Star Wars* prequels was Boga from *Revenge of the Sith*. It was an inspired design with a great shrieking trill sound that really sold the species to me. Boga's crown of iridescent feathers, integrated with the lizard's head anatomy, came across as very exotic. I also enjoyed the way George Lucas used it in the environment to scale sheer cliffs so as to keep up with General Grievous. The contrast of Obi-Wan on this galloping beast and Grievous on his mechanical wheel bike was epic. While ILM was developing Boga, I remember thinking it would be a pretty crazy ride, even for a Jedi. The animation made it believable, but I think in actuality it would be like trying to ride a giant firehose spraying out of control!

2 HOLOGRAPHIC DEJARIK PIECES



At the complete opposite end of the spectrum, I've always had a soft spot for the little holographic monsters on the *Millennium Falcon*'s dejarik board. While the scene from *A New Hope* is not really about the creatures, they steal the show. Their very basic movements, enhanced by the squeaky sound effects, give the whole scene a toy-like feeling. The creatures had a very "claymation" feel and, while the look wasn't overly complex, each chess piece was unique and cool in its own way. I bet I could draw at least three from memory right now. As a kid in 1977 who liked to build things in his garage, I wanted to rush home after my first screening and build that chessboard and its monster playing pieces for myself. Of course, there were no magazines or behind-the-scenes articles to use as reference at the time. I've since seen some very successful reproductions.

3 HAMMERHEAD



I am fortunate to have had my own chance to contribute to the Mos Eisley cantina with the addition of the Melas and Ketwol creatures for the Special Edition, but my all-time favorite barfly is still Hammerhead. His design was so wonderfully non-human. The eyestalks above its long, flat neck gave nowhere for an actor to hide. I think that creature helped break the "man in a rubber monster suit" curse. Sure, there were human-proportioned aliens walking around, but there were also these far-out kind of creatures as well. Hammerhead's proportions are so otherworldly that instead of thinking about a costume, I just accepted it as a new species. I believe that FX expert Jon Berg was operating this character on set. Well done, sir, well done!

4

THE RANCOR

I'd have to say my top creature moment from the original trilogy goes to the rancor from *Return of the Jedi*. Created by master FX wizard Phil Tippett, it was an ingenious use of a miniature rod puppet carefully shot in a miniature cave environment at high speed. From the slobber hanging off its lower lip (made with a loop of thread covered in KY Jelly), to the mouth crushing and swallowing the Gamorrean guard, it was sort of an ultimate dungeon monster moment for me. I only wish it had escaped into Jabba's palace and gone on a rampage! ILM could probably handle a bigger moment like that now with some CGI trickery, but the rancor's good-old rubber and foam movie monster techniques still look great to me.



5

BIB FORTUNA

Bib Fortuna made a strong impression on me when he answered Jabba's palace door in *Return of the Jedi*. His spooky red eyes (great full-eye contacts) and the long snake-head design really felt sinister to me. It might have also been his language and seemingly devilish mannerisms, along with a superlative performance by actor Michael Carter. The combination of prosthetic makeup and creepy dialect came together perfectly and created a very solid evil presence for me.



Interview by
Mark Newbold

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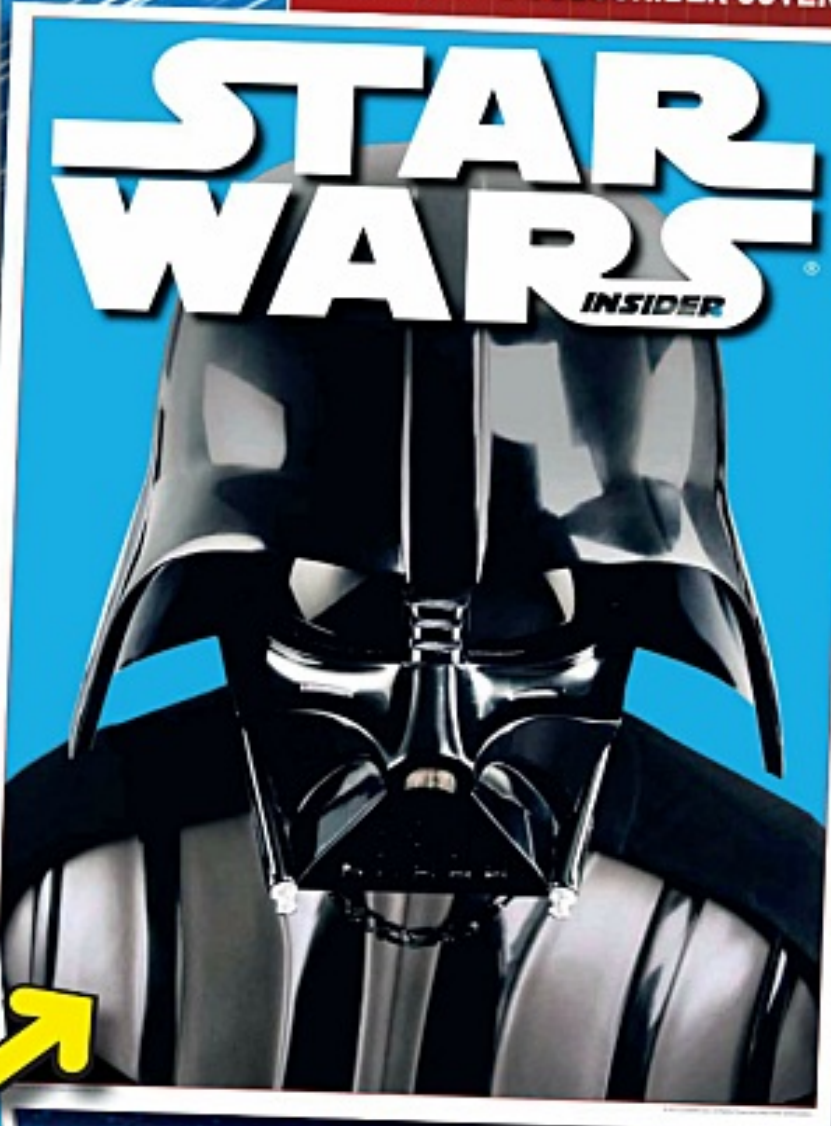
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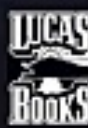
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